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ABSTRACT

This publication on fantasy and folklore is a collection of puzzles, games, stories, exercises, activities, and other ideas for teachers. Materials and their authors include: (1) "Once upon a Plot" (Joyce Bennett); (2) "Kennings" (Marjorie Merwin); (3) "Putting a Hex On" (Marilyn Kahl); (4) "What's Your Sign?" (Frieda Singe); (5) "Origins" (Judith Diltz); (6) "Writing Fairy Tales" (David Burmester); and (7) "Fables for Fun" (Karla Brown). (MS)

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Potpourri 10

Fantasy & Folklore

Marilyn Kahl, editor

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Southland Council of Teachers of English

FOLKLORE THEMES AND MOTIFS
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Below are listed various folklore motifs or themes that appear again and again in the stories from all countries. Under each theme which will be described, write the titles of the stories, fables, ballads or songs presented in class that fit the theme described. Even if only part of a story fits the theme, list it. You must use the titles of all stories presented in class, but you may not have something under every theme.

1. There are many superstitions surrounding birth in folklore. One familiar motif is: because of a strange wish made before the birth of a child, the child comes into the world with an animal for its "twin."

2. In the stories of almost any people,perhaps,we could find the "unrequited (or unreturned) love" motif. Of course, the unrequited love theme makes for a sad story, often marked by the death of the neglected lover at the end. A subdivision of this is the theme of the fellow or girl "done wrong" by a former lover.

3. Though much folklore is imaginative, some songs and stories find their themes in specific historical events. For example, war gives rise to songs of the heroism of specific people in the war or to songs of the girl left behind.

4. Don't overlook the famous "tall tale" which always contains extraordinarily superhuman feats accomplished by a mere human, rather than a god-like figure (as in the early Greek myths). The narrator himself or a legendary figure like Pecos Bill will be the hero. This may be the most" American" type of folklore.

5. There are many stories that have a "power-of-the-name" motif. A charmed creature of some sort will have an ordinary mortal under his control <u>unless</u> the mortal can somehow guess the name of the creature and somehow avoid having to follow the creature's wishes.

6. In the fable type story there is always the motif of one animal besting another in some way, sometimes to point out a moral lesson, sometimes merely for the reader's entertainment.

7. Folklore from many European countries has stories which have this theme: a human, usually a woman, is somehow bewitched so that she must at some times be in an animal form. She does not wish or is not allowed to disclose her ability to have a double appearance to those around her. Often she uses her animal form as a means for doing terrible deeds, and sometimes she has some of the animal qualities even when she appears to be human.

8. European tales also offer us stories of parents who for some reason promise their children, wittingly or unwittingly, to creatures--giants, elves, or others--with supernatural powers.

9. Always there are stories with the familiar motif: someone, person or animal, fights to right a wrong that has been done to him or to another.

10. There are various stories with a"test" theme: a woman's love is tested; a wife's faithfulness is tested; a man's strength is tested, sometimes in sensible, sometimes in ridiculous, ways.

11. Many folklore stories can be called "because" stories, stories that have as a theme the explanation of some physical reality. The titles of these often give the story away.

12. Of course, we must not forget about the ghost and his various cousins, all sorts of supernatural visitations. Some ghosts are good, some bad, but always their doings offer excitement.

13. Another popular motif is "young man or woman wants to know what fear is."

14. There are several stories in folklore in which a wronged person is finally able to be avenged when his bones sing or speak to someone who can help.

15. Many stories and songs have the devil as a key figure. Sometimes he is an agent of magic for those who have learned how to communicate with him; at other times he is a hunter looking for someone willing to sell his soul to get out of a difficulty. The devil has even been known to offer help to one person to get the soul of another.

16. In the music part of folklore, we find songs that have the posing of a riddle as the main idea.

17. There are many stories of the brave deeds of men and women who were later made saints by the church.

18. Some tales are built around the deeds of a creature, again often a woman, who can cause people or things around her to be transformed in terrible ways. Fortunately, the charm can usually be removed.

19. A special group of songs are the songs that accompany man's work: the folk songs that we call "work" songs. Though the themes of the songs may vary, the rhythm is always suitable for singing to accompany hard manual labor.

20. There are some folk songs with the simple theme: man loves girl or vice versa.

21. The willingness of the witch to commit evil and vengeful deeds is a familiar folk motif.

22. The world of make-believe has many creatures: fairies, elves, and gnomes, whose activities, more in the nature of pranks, are familiar folklore subjects.

23. Songs and stories often follow this theme: the recounting of the deeds of an especially strong man (who may have been a real person) whose deeds are not yet exaggerated to true legendary proportions or the telling of incidents in the lives of particular types of people (cooks, preachers, gamblers, hobos, cowboys, etc.)

24. There are stories without supernatural elements that simply point out the peculiarities of us human beings. The theme often is "Let us find something to help human beings be better than their usual petty selves."

GRIMM TRANSFORMATIONS

Marilyn Kahl, San Gabriel CA

Anyone who teaches fantasy should be aware of Anne Sexton's marvelous book, "Transformations." One of the lessons I use that involves student development of skill in literary criticism and ability to write a persuasive paper goes like this:
Give students copies of "Hansel and Gretel" by the Brothers Grimm, "Hansel and Gretel," the poem by Anne Sexton from the book "Transformations," and "The Gingerbread House Caper" by Will Stanton from "Once Upon a Time Is Enough." Both the last two selections are capable of multiple interpretations.

The Sexton poem contains imagery of cannibalism, child abuse and religious sacrifice, as well as the common wicked stepmother=witch theme often remarked by psychologists. Juxtapose the poem with the Stanton piece, which is a short account of the trial of Hansel and Gretel for the murder of the witch, a kindly short-sighted, lame old lady. Then have students reread the Grimm version.

Depending upon the age of the students, I have had them--

- Compare/contrast the three pictures of the stepmother
- Write a persuasive paper proving that Sexton's poem, "Hansel and Gretel"is really about child abuse, cannibalism, or ritual sacrifice
- Write a letter from Gretel to Hansel after her trial and conviction/acquittal
- Rewrite the Stanton piece as though you were the attorney for Hansel and Gretel

ASSIGNMENTS TO FOLLOW FOLKTALES: Write a sequel to a story, like The Return of Little Red Riding Hood. Write a poem or limerick about the story. Draw a cartoon and write a caption for it. Write a couple of original jokes based on the story. Turn the tale into a comic strip set in the 25th century.

YOUR FOLKLORE NOTEBOOK

Source unknown

1. Design a cover for your book which shows originality and effort on your part.
2. Make a title page (title, name, English class)
3. Make a table of contents (show page number and title for each entry except illustrations).
4. Define the following terms in 2 or 3 complete sentences:

lore	folklore	fairy tale	parable
myth	folksong	short story	fable
yarn	folktale	superstition	legend
fact	proverb	anecdote	witchcraft

5. List the characteristics of the following (or discuss them in paragraphs) myths legends fables fairy tales folklore
6. Identify each in complete sentences; tell nationality also. Choose any 50.

Mercury	Nestor	Thor	Thrym
Jupiter	Argonauts	Loki	Beowulf
Jason	Mars	Tyr	Grendel
Theseus	Medea	Freya	King Arthur
Orpheus	Neptune	Merlin	Zeus
Hera	Tiw	Excalibur	Hercules
Cid	Phoenix	Lancelot	Davy Jones
Pooka	Unicorn	Guinevere	Aesop
Jinni	Anubis	Venus	Ashur
Atlas	Baal	Brahma	Buddha
Centaur	Devi	Faun	Hathor
Horus	Krishna	Osiris	Pan
Ptah	Frigga	Ra	Apollo
Sphinx	Tammuz	Thoth	Thunor
Helios	Odin	Varuna	Vulcan
Prometheus	Uris	Maius	St. Patrick
Leprechaun	Fairy	Elf	Dwarf
Gnome	Gaea	Hades	Mermaid
Lamia	Beelzebub	Paul Bunyan	Lucifer

7. Read and tell in your own words at least four examples of each of these: myths, legends, fables, fairy tales, folk songs (may be copied). Be sure to give title and nationality for each. Try to have as many different countries represented as possible.
8. Discuss,in a short paragraph for each, the origins of the names of the days of the week.
9. Discuss,in a short paragraph for each, the origins of the names of the months of the year.
10. Make a bibliography (list of books, titles, authors, publishers, etc) for books you used.

EXTRA CREDIT FOR ILLUSTRATIONS THROUGHOUT THE BOOK

A FOLKLORE FINAL

source unknown

The following questions are to be answered in full. For an average grade, answer the questions in the order given, and you need not include special work. ALL QUESTIONS MUST BE ANSWERED IN INK. For a good grade, answer the questions, arrange them in a notebook, and include a table of contents of the items discussed. For a top grade, prepare a notebook with all the questions answered, add illustrations. THE ASSIGNMENT MUST BE CONCLUDED WITH A BIBLIOGRAPHY OF WORKS CONSULTED.

I. Defining terms

A. Explain fully what we mean by folk literature.

B. Give at least two definitions from two separate sources for the term "folklore." Conclude with your own definition.

II. Defining types

A. In a full sentence or more for each, define the following. Questions are given to suggest parts of the definition.

1. **MYTH**
What is the actual meaning of the word? How does it differ from legend?

2. **LEGEND**
Are there conflicting definitions? What is usually accepted?

3. **FABLE**
What is the peculiar characteristic of the fable?

4. **FOLK SONG**
Is this a broad division? Why? How can it be distinguished from other types of songs?

5. **BALLAD**
What is the stanza form? What is the rhyme pattern? What is the rhythm pattern? What is the major subject matter? What special devices are often used? How large a role does characterization play?

B. Summarize in your own words a correct example of each of the above listed types of folk literature; choose examples that illustrate the definition as much as possible. These CANNOT be from the text. For 4 and 5, the song types, copy one song of each type that illustrates the form.

III. Illustrating types

For each of the following countries, give the title and the type of two examples of folk literature.

A. United States	D. France	G. The Scandinavian countries (Norway, Sweden, Denmark)
B. England	E. Germany	H. Mexico
C. Russia	F. Italy	I. Spain

IV. Explaining the importance of it all

Write a short composition in which you discuss some very sensible answers to the following:

How did folk literature probably originate?
Why did it originate?
Why is it important to know something about it?
Why has it continued to be popular?
What connection has the nature of a human being to all this?

V. Building vocabulary

Learn to spell the following. Identify or define all of them and learn the definition or identification. For definitions make sure all the synonyms you give are in the same form as the original word (a noun synonymous with a noun, an adverb with an adverb, etc.).

The stories from which the words come are given first.

THESEUS AND THE MINOTAUR
1. acknowledge
2. maze
3. herculean
4. Aegeus
5. Medea
6. Theseus
7. Daedalus
8. heir apparent
9. raze
10. commonwealth

THE SEC. VOYAGE OF SINBAD
11. procured
12. embarked
13. rec
14. eyries
15. rhinoceros

FEDERIGO'S FALCON
16. Giovanni Boccaccio
17. enamored
18. joust
19. largess
20. jot
21. exhorted
22. albeit
23. compensation
24. countenance
25. hied
26. conspicuous
27. chide
28. magnaminity
29. commendation
30. importuned
31. went

WILLIAM TELL
32. William Tell
33. Gensler

JOCK OF HAZELDEEN
34. mettled
35. kirk
36. Sir Walter Scott

THE LAST LESSON
37. Alphonse Daudet
38. mustered
39. loitered
40. scrutinize

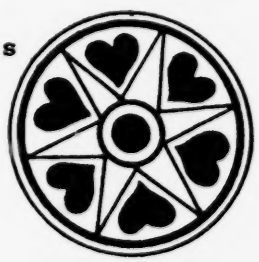
ADIOS, CORDERA
41. audacious
42. aloof
43. inanimate
44. inauguration
45. antipathy
46. inseparable
47. succulent
48. apprehend
49. presumptuous
50. disconsolate
51. extol
52. oppressive

FOLKCRAFTS AND FOLKLORE

Marilyn Kahl, San Gabriel CA

One of my most successful lessons is for each of my students to research and attempt to do a folk craft. We talk about some of the many crafts which have survived; I bring in samples; students try to decide on a craft. I give them the following list, for which I have some directions:

an egg tree from the Ozarks
rattles and masks adapted from the African
an apple doll like those made by the Iroquois
bread dough sculpture from Ecuador
an ojo de dios from Mexico
a corn husk doll from the South
yarn painting from Mexico
an Indian totem pole
pysanky eggs from the Ukraine



paper folding from Poland; origami from Japan
sand painting from Arizona
Seminole sewing from Florida
straw Christmas ornaments from Lithuania and Scandinavia
Pennsylvania Dutch hex signs
Mexican pinatas
Indian kachina dolls
samplers from early New England days

Each student picks a craft and begins to research it. Meanwhile, we both begin to collect materials for the craft. Fortunately, the very nature of the crafts precludes students using expensive materials; my own craft work and that of my friends usually provides yarn, paint, needles, pins, etc.

When the student is ready to begin, I usually let him or her spend time in class getting started. Sometimes students take home work to do; sometimes they prefer to work at odd moments in class.

After the project is finished, each student does a presentation, oral or written, about the craft, materials used, problems encountered, purposes, symbolism, etc.

Results? Students learn something new; they acquire an appreciation of hand-made items; they receive praise from their peers for a job well done; they have a gift or a decoration for their room. The teacher acquires a colorful display for the classroom (students must leave articles in class until grading time) and a motivator for students who have previously been "absent" (non-academic students find that you do not have to be a brain to succeed--projects require various kinds of skills, some seldom stressed in academic classes)-- and you can get a good grade for something you enjoyed doing.

Grading? This is relatively easy. Each student grades his or her own work (who better knows how much work the project was?); the class grades each project in relation to the others; I grade the student's work in relation to the amount of research and the difficulty required to execute the project.

ONCE UPON A PLOT

Joyce Bennett, Long Beach CA

To help us understand and appreciate literary works better, it is essential to learn how they are constructed. We must learn something about characters (are they real? are they phony?) What is setting and how can it help create mood? Why is mood important? Why is time important? The easiest way to understand how an author manipulates time, mood, setting, character, and theme is to study fairy tales.

Directions for students:

Fairy tales are simple and usually quite stereotyped. What's a

stereotype? Well it is a generalized statement about a certain group of people (Germans are stubborn; all Swedes like strong, black coffee; English love tea; Scots are thrifty.). The individual is lost; he is not recognized as a real person. Tonight you are to read 3 or 4 fairy tales. Wait until bedtime; do not do this assignment right after school. If you are very sneaky, you can listen to your mother read to your younger brothers or sisters. The story always begins "Once upon a time..."

Characters are then introduced:

CASTLE CHARACTERS:
- King
- Queen
- Prince or Princess
- Servants

LOWER CLASS WORKING PEOPLE OF THE KINGDOM
- Woodsman
- Fisherman
- Farmer
- Wife or husband
- Tradesmen of some sort

FAIRYLAND CHARACTERS
- Giants
- Dragons
- Elves
- Fairy/Mermaid
- Goblins

TALKING ANIMALS

Did it ever seem strange to you that these people seldom have names? Names would give a personality, and these characters can only role-play. We can easily dress up dolls and give them play parts. In fact, we could use the same king doll for many different stories; he is always the same.

Personality traits? Good or evil, poor but honest, greedy and selfish, kind and self-sacrificing.

Cinderella, Hansel and Gretel, Snow White-- all have stepmothers. What is the role of the stepmother? Does it ever change? Has it influenced the way divorced kids view a possible stepparent?

The point to these stories is often--be honest; don't cheat; brothers should love one another; we are all equal, excelling each in our own way; do unto others as you would have them do unto you. Always good triumphs over evil; love will find a way; brains beat brawn.

So why do parents read their children these stories? They are entertaining. Kids learn by being entertained, as well as by imitating the model their parents set up for them.

Now--write your own fairy tale--become an author.

You must have these characteristics in your story:

Once upon a time; 2-4 characters; a place; a problem which can get complicated quickly; a moral or theme which emerges; a problem solved; a "they lived happily ever after" ending.

STUCK FOR AN IDEA? Look at your plot line; these are common

Wicked stepmother--her demands or how to escape her
Being poor
Being greedy or selfish or lazy
Something is lost and must be found
Problem solving by trickery
Fairies or elves come to help
In love? How to win the princess
Just solve the riddle

KENNINGS

Marjorie Merwin, Dallas TX

A kenning is a two-word substitute for a single word. The kenning in some way identifies the word for which it stands. Examples:

ice = solid water	roof = house lid	cloud = mist pillow
street = car path	log = tree chunk	fan = air thrower
shovel = dirt spoon	hail = ice marble	fence = yard guard
run = speed step	beautiful = eye feast	

Because kennings go back to Anglo-Saxon times, they can be used as an assignment in British literature to merge the old and the new. Students can tie them into this age by using a CB radio slanguage dictionary to find examples. Have students make up some kennings of their own. You may have them write the kennings about a place or object being studied. For example, a FARM = a think place.
Objects common to a farm: barn = red closet silo = silage can
plow = dirt mixer pig = squeal ball
Other think places might be the sky, a toy shop, the highway, home,school, the neighborhood, a department store, a grocery store.

Illustrated books can be made with a picture of the literal meaning of the kenning on a page and a picture of the true meaning of the kenning on the back of the page. The kenning should be written at the bottom of the first page, and the definition of the kenning at the bottom of the other. Each student may choose the best of his kennings to be illustrated in this way.

Another interesting project is to develop menus. The first activity would be to create lists of kennings to represent food that may be ordered at a restaurant. Making the following comparisons may help the students to create colorful kennings.
Make your kenning tell one or more of these:

a. what the food looks like
b. what the food comes from
c. how the food tastes
d. how the food is made

Menus can be made with kennings only written in the menu along with prices. An envelope can be pasted on the back with a card giving a translation. Students can list an order from someone else's menu, writing down what they think they will get. They can then check with the translation to see what they will actually be ordering from the menu.

SCRAMBLED PROVERBS

Marilyn Kahl, San Gabriel CA

The first half of a proverb is mated with the last half of a different proverb. Bracket the last half and number this half with the number of the correct first half.

1. Don't bite after the horse has been stolen.
2. Where there's smoke, the mice will play.
3. He that giveth and eat it too.
4. All that glitters spoils the barrel.
5. Two heads spoil the broth.
6. If you play with fire, flock together.
7. No use crying; can't change his spots.
8. You can't tell a book before they're hatched.
9. The early bird laughs best.
10. If the shoe fits, now lie in it.
11. The grass is always greener twixt the cup and the lip.
12. While the cat's away, dogs lie.
13. Don't put all your eggs into a wound.
14. One rotten apple what you sow.
15. Too many cooks are better than one.
16. Mighty oaks can sink a large ship.
17. It's an ill wind that is better than none.
18. A small hole gathers no moss.
19. Use honey over spilt milk.
20. You can't have your cake until you come to them.
21. You made your bed to skin a cat.
22. You can't teach an old dog by its cover.
23. People who live in glass houses never boils.
24. One man's meat isn't gold.
25. Don't count your chickens; you might get burned.
26. He who laughs last runs deep.
27. Birds of a feather from little acorns grow.
28. It's the last straw that shall taketh away.
29. Don't throw out the baby that lays the golden eggs.
30. A watched pot catches the worm.
31. It's too late to lock the barn door in one basket.
32. Rats desert is another man's poison.
33. Don't rub salt and I'll scratch yours.
34. Don't try to teach new tricks.
35. A stitch in time is in the eating.
36. The proof of the pudding into the fire.
37. You scratch my back on the other side of the fence.
38. Out of the frying pan there's a fire.
39. You reap off more than you can chew.
40. Don't let sleeping fishes to swim.
41. Don't cross your bridges with the bath water.
42. The leopard shouldn't throw stones.
43. The squeaky wheel blows no one good.
44. Still water is worth two in the bush.
45. A rolling stone, a sinking ship.
46. Don't kill the goose, wear it.
47. There's many a slip breaks the camel's back.

48. A bird in the hand gets the grease.
49. Half a loaf saves nine.
50. There's more than one way to catch flies.

PUTTING A HEX ON

Marilyn Kahl, San Gabriel CA

In the rolling hills of Pennsylvania live a people who are industrious, religious, and superstitious. They came here as refugees, seeking religious freedom and tolerance. From the communities of Dutch Quakers, Mennonites, Amish, and German Lutherans, come the people we call Pennsylvania Dutch.

These people construct humble homes and enormous barns embellished with hex signs or barn signs. The word "hex" as so often used is misleading, since the original word came from the German "sechs" (six) which indicated the fact that a six-pointed star was one of the prominent signs used.

Ancient forerunners of the hex sign are found among European prehistoric man and were used to ward off evil spells and spirits.

There are considerations in the interpreting or preparing of hex signs which must be taken into account: the design, the elements within the design, the symbolism of the colors used.

The whole design of the hex symbol is in the form of a circle, a line without beginning or end. The circle forms a perfect cosmos. Within the magic circle are the elements one wishes to attract, or, in some cases, evil influences to ward off.

The goldfinch (the Dutch call it a "distlefink")symbolizes good luck and is used to attract luck. Two birds mean double luck.
The shamrock or clover leaf also means good luck, as well as an easy life.
Tulips mean faith, hope, charity; in other words, brotherly love.
The oak means power. It was used not to attract, but to ward off evil, since it has an association with the old gods and can be used to ward off witches' spells.
A heart means love. Joined with a rose, it adds Christian meaning.
Raindrops whirling in a circle are used to attract rain to water the crops.

Colors and their significance: RED = emotions, love, hate, liberty, power GREEN = growing things, vegetation, children, wealth WHITE = innocence, purity, everlasting life BLACK = witchcraft, death, damnation YELLOW = treason and disgrace, the sun, divinity, truth.

Hex signs were very special "coats of arms," and students will have fun creating them. Woodshop students can can cut out circle shapes, or designs can be painted on square slabs of wood.

HOW'RE YOUR HUMOURS?

Marilyn Kahl, San Gabriel CA

In the old theory of physiology, the four liquids of the human body, phlegm, blood, yellow bile, and black bile were known as humours. These were closely allied with the four elements. Thus blood, like air, was hot and moist; yellow bile, like fire, was hot and dry; phlegm, like water, was cold and moist; black bile, like earth, was cold and dry. Both physical diseases and mental and moral dispositions or temperaments were caused by a condition of the humours. Diseases resulted from the dominance of some element within a single humour or from a lack of balance or proportion among the humours themselves. The humours gave off vapors which ascended to the brain. An individual's personal characteristics, mental, physical, moral, were explained by the state of the humours. The perfect temperament resulted when no one humour dominated.

The word "humour" in Elizabethan times came to mean disposition, then mood, then characteristic personality, later affectation or folly. Folklore became literary device, and it was common by 1600 to use humour as a means of classifying characters. The influence on Elizabethan literature of the doctrine of humours was very great, and familiarity with them is an aid in understanding such characters as Horatio, Hamlet, Jacques. Many passages often taken as figurative had a literal meaning to the Elizabethans, such as "my liver melts."

The SANGUINE man has a dominance of blood, is beneficent, joyful, amorous. The CHOLERIC man is easily angered, impatient, obstinate, vengeful. The PHLEGMATIC man is dull, pale, cowardly. The MELANCHOLIC man is gluttonous, backward, unenterprising, thoughtful, sentimental, affected.

Just as the idea of humours was associated with the "elements," so it came to be associated with astrology. The fundamental complexion of the individual was determined at birth by the configuration of certain stars. Various parts of the zodiac were thought to dominate over various parts of the body, and the changing positions of the constellations affected the individual personality.

Generally, the first six hours after midnight were hot and moist; thus the blood was felt to be dominant; the second six (6 am to noon) were hot and dry and the choler was in power; the next six were cold and dry and influenced by melancholia; the last six cold and moist and controlled by phlegm.

Characteristics attributed to the several humours of man:

SANGUINE (blood) hot and moist, influenced by Jupiter
Nobles, prelates, rich men, bishops, judges, lawyers
High eminence, happiness, fortune
Handsome body, ruddy complexion
Happy outlook on life

Risk of unrequited love, amorous but inclined to inconstancy
Easily deceived
Moderate height, rough skin, moist and soft flesh and gentle look; the hair lies down, the eyes are fair size, the shoulders round and slanting, the voice clear, the palms and fingers long
Honest, just, true, benevolent, liberal, mild, godly, magnanimous, religious, long memory, merry and pleasant, affable in speech, impractical

MELANCHOLIC (black bile) cold and dry, governed by Saturn
Miners, potters, sink cleaners, husbandmen, Jews, moors, treasurers
Unfortunate or despicable men, illegitimate offspring
Unhealthy
Alternate moodiness and violence
Lacking in vitality
Thwarted but enduring passion
Religious mania, disappointed lovers
Revolt against established order
Lean, pale, desirous of solitude, small eyes, thin beard
Embittered, frustrated, revengeful
Crafty, very lecherous
Excessive study caused melancholia momentarily
Suffer from insomnia
May end in lunacy

PHLEGMATIC (water) cold and moist
Included physical extremes depending upon which planet was more dominant
If salt phlegm was dominant, the skin was golden yellow; natural phlegm produced white skin
Either bald or had soft hair
Passive
MOON controlled--Vagabonds, prodigals, queens, sailors, fishermen, servants, messengers
Dolts and fools and cowards
Lanky and cowardly
Dull wit, unstable, hate exercise
VENUS controlled--Women, children, artists, voluptuaries
Luxurious, like a life of pleasure
Fat, not too brave
Gentle, loving, affable, ornamental
Given to idleness, soft and fleshy
Young men are poets, artistic

CHOLERIC (bile) hot and dry
Active and dynamic
Ambitious, proud, revengeful, obstinate
Quick witted in speech, action
Easily angered, wanton
Yellowish skin
Choleric people don't get along with one another
MARS governed--Warriors, brawlers, drunkards, traitors, physicians
Violent, rash, shameless
Deceitful, conspiring

Tendency to hatred and envy
Red hair, unsociable, thin
SUN governed--Kings, potentates, laborers in gold
Like sanguine but less fortunate
Bald, courtly, charming
Drink makes pride and irritability unbearable
Courageous, proud, liberal, audacious, cheerful

Use the descriptions in writing character sketches of Elizabethan characters. Shakespeare and Marlowe are only two of the writers who used this type of "stereotyping." Students can also have fun by classifying classmates, friends, teachers.

A question to ponder--Which came first, the character or the stereotype? What happened to characters who didn't fit?

FAIRYTALE WRITING

Source unknown

Part A: Read A Fairy Tale
Put one line under the subject and two under the verb

1. Queen Mab lived in the forest.
2. She lived with her fairies and a giant sheep dog.
3. Queen Mab helped many weary travelers.
4. Sometimes bold knights passed through this forest.
5. They rested in Queen Mab's cozy cave until daylight.
6. One wintry night a blizzard occurred.
7. The snow swirled about the cozy cave.
8. The wind bent the tree limbs.
9. A valiant knight rode through the forest.
10. He was riding to London for a Rolling Stones concert.
11. Suddenly the knight's fiery steed stumbled in the darkness.
12. Luckily, Queen Mab's cave was nearby.
13. She welcomed the knight and his horse.
14. Queen Mab questioned the knight.
15. "Why are you riding in this blinding blizzard?"
16. "I ride to London to a concert.
17. But my horse can go no farther.
18. May I ride your giant sheep dog?"
19. "No," said Queen Mab.
20. "I would not send a knight out on a dog like this."

Part B: Now write a fairy tale of your own in 20 sentences. When you finish writing your story, ask another student (or your parent) to correct. Rewrite your story on a lined sheet of paper. Begin every sentence on a new line and number your sentences. Underline the subject of every sentence once and the verb twice (just as you did in part A). When you read your final twenty-line story, check to see if it contains a topic sentence, a body, and a conclusion.

WHAT'S YOUR SIGN?

Frieda Singe, New York City

To what extent do the positive and negative character traits under your astrological sign indicate your personality--does your sun sign express you? Look up the meanings of the words under your sign. Write a paragraph as to the accuracy of these words.

ARIES 3/21-4/20
assertive
initiative
dynamic
determined
self-centered
extremist
unorthodox
capricious
ASSET--idealism
DANGER--selfishness

TAURUS 4/21-5/21
tenacious
stoical
prudent
scrupulous
inflexible
conventional
obstinate
rigid
ASSET--determination
DANGER--possessiveness

GEMINI 5/22-6/20
versatile
altruistic
eloquent
magnetic
perspicacious
capricious
restless
rationalizing
ASSET--cleverness
DANGER--diffuseness

CANCER 6/21-7/20
intuitive
analytical
pertinacious
gregarious
hypersensitive
ritualistic
ostentatious
susceptible
ASSET--sensitivity
DANGER--insecurity

LEO 7/21-8/21
optimistic
vivacious
ambidextrous
dignified
arrogant
opulent
ostentatious
impetuous
ASSET--magnetism
DANGER--egotism

VIRGO 8/22-9/22
compassionate
perfectionistic
objective
analytical
obstinate
cautious
undemonstrative
vacillating
ASSET--analytic ability
DANGER--hypercritical

LIBRA 9/22-10/22
intuitive
logical
aesthetic
temperate
self-indulgent
indolent
indecisive
procrastinating
ASSET--diplomacy
DANGER--self-indulgence

SCORPIO 10/23-11/22
tenacious
enterprising
passionate
agile
arrogant
sensual
ruthless
sarcastic
ASSET--purpose
DANGER--ruthlessness

SAGITTARIUS 11/23-12/20
disinterested
idealistic
prophetic
compassionate
prodigal
obstinate
tactless
undependable
ASSET--vision
DANGER--diffuseness

CAPRICORN 12/21-1/19
diplomatic
pragmatic
profound
enterprising
avaricious
egotistical
status-seeking
ASSET--ambition
DANGER--rigidity

AQUARIUS 1/20-2/18
humane
philosophical
honorable
altruistic
erratic
eccentric
impractical
ASSET--zeal
DANGER--fanaticism

PISCES 2/19-3/20
self-sacrificing
philanthropic
compassionate
adaptable
supersensitive
gullible
prodigal
ASSET--flexibility
DANGER--self-indulgence

POOH BEAR

Marjorie Kaiser, Blacksburg VA

To help reinforce students' knowledge of some of the basic elements of narrative fiction--character, exposition, setting, action, motivation, resolution--here is a classroom exercise that works with small or large groups at any level.

Each student begins with a clean sheet of paper; on the top line is written the name of a famous man, real or imaginary, living or dead (e.g. Napoleon, Rhett Butler, Pooh Bear). Then have student fold the paper over to cover name and pass to left.
The second student writes the name of a famous woman on the paper (e.g. Elizabeth Taylor, Joan of Arc, Mother Goose). Then the paper is folded to cover the name and passed to the left.
The third time, students write the name of an activity the two people might be doing. These can be simple (seeing a movie, dancing, singing) or more specific (being interviewed by Walter Cronkite, making caramel apples for trick-or-treaters). The entry should begin with WERE and should not include the time or place, which are the next entries. Papers are again passed left.
For the fourth entry, students write phrases to reveal the time of the action (just at dawn, at the stroke of midnight, after a dip in the pool, etc. Again papers are folded and passed.
For the fifth entry, students write phrases to reveal the physical setting, the place of the action (under the yum-yum tree, at the top of the Eiffel tower, at a charity ball). Fold, pass papers.
The sixth entry explains the motivation; each entry begins with BECAUSE (because it was so cold they were nearly frost-bitten, because they had loved each other for many years, etc.) Again, papers are folded and passed to the left.
For the seventh entry students explain the resolution of these hilarious tales. Students begin with THE RESULT WAS (the result was that seven pints of blood had to be obtained from the Red Cross, the result was that she went home to mother and he was thrown in jail, etc.) Again, papers are folded and passed.
This time the students unfold the papers and take turns reading aloud their funny stories. If students do this a few times, they will have a firm grasp of the basic elements of narrative fiction. And they will have fun with language and storytelling. For upper-level students, refinements could be made on the basic plan to include conflict, irony, specific techniques of description, etc.

A reminder--
1. Famous real or fictional man, living or dead
2. Famous real or fictional woman, living or dead
3. Action--"were"
4. Time
5. Place
6. Why? "because"
7. "The result was"

Pooh Bear and Elizabeth Taylor were tickling each other...

THEE THREE BARES

Source unknown

Circle each homonym which is misused

Once upon a time their were three bares. Their was a grate big daddy bare, Adam, a mummy bare, Maddam, and their sun and air, Addam. Adam always recalled the picture of his wife on they're wedding day. She was a picture of loveliness in her bridle vale with a flour in her hare, as she walked down the isle to the alter. Yep, she was a reel bell, even with her big feat and flees. She was a fare, fare maiden, and Adam never aloud a fowl thing to ripple her fir. Adam had fought many a dual with his beared clause and wrinkled browse to protect his idle. He'd let no won harm a hare on her sweet, little flat head. Even the berth of there deer sun had not altared her loveliness to his near-sited eyes. He, two, was a kingly night dressed in shiny mettle in her eyes.

The too of them worked hard to raze their sun Addam. To teach him rite from wrong, they wood wrap him ever so gently on his soft head. The pear of them taut him to reed and right, to here all the beautiful sounds of the forest, to pluck a liar, to meat all dangers with a stout hart and not to steel. Day after day, week after weak, they wood teach him carefully, and he learned well.

One day while Adam taut Addam his lessens, Maddam maid sum porridge with just a little peace of meet. When Adam and Addam were threw with the lessen and the porridge was dun, Maddam called father and sun to thee table. "Bless my sole," exclaimed Adam, "this porridge seams to hot. Let's put it on the mantle too cool and go four a walk." Sow, there happy little tales wagging behind them, the three bares set out for a walk in the woulds.

Meanwhile, there was a sweet little blond retch working her weigh threw the forest. Her name was Goldilocks. When she came upon the bares' neat little cabin, she cried from shear delight. She had been walking since ate o'clock in the morning, and she was sew hungry. She walked up to the door and rang the belle. But Goldilocks couldn't here it wring and, growing boulder, she tip-towed over to pier through the window pain. She could planely see the three bowls of porridge on the mantle, as nice as you pleas. She marched strait to the door, opened it, and walked inn. Without so much as a buy your leave, she took the bowls of porridge from the mantle, put them on the table, and plunked herself down in Adam's chair. Looking like a little princess on a thrown in that big, big chair, she tasted his porridge. It was to hot. She blue on it, but it was still to hot. It maid her mouth soar. So she tried Maddam's chair. It creeked, and she was fearful that it mite brake. Besides, mummy bare's porridge was to cool. She moved into Addam's chair and stayed. The chair was just write. The porridge was just write. So she grabbed a bred role, poored a cup of tee, and eight the porridge all up and drank the tee. The food made her so sleepy Goldilocks decided she kneaded a wrest. She climbed the stares to the bedroom where she saw three neatly maid beds. Trying the big, big bed, Goldilocks found the wait of the covers was two much. Trying the middle-sized bed, Goldilocks caught her tow in the sheet and tore a whole

in it. She tried the little-sized bed. It was just rite, and she staid and fell asleep.

Meanwhile down stares, the three bares had returned. They quickly canvassed the seen and bounded up the stares wear they found Goldilocks fast asleep. Addam was so nervous at finding a blond in his bed that he balled, but Adam roared with such fury that Goldilocks awakened with a shock, jumped out of the bed, flue passed the three bares, leaped out the window, and raced home.

I no this is know lye, since my golden-hared grandmother tolled me, with a tier in her aye, that she was Goldilocks, before she dyed.

COMMUNICATE

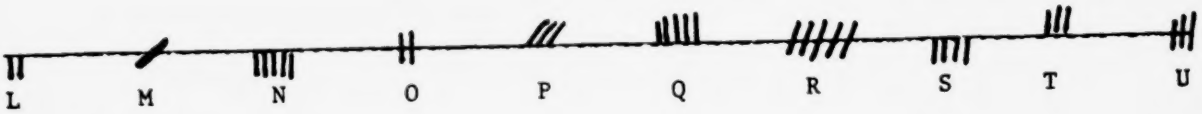
Marilyn Kahl, San Gabriel CA

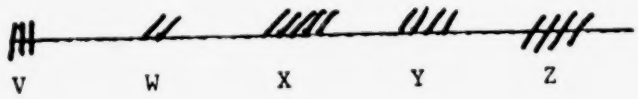
Communication classes, unless they are filled with foreign language students, often do not realize problems in both decoding and encoding when sender and receiver do not speak a common language. Here is a simple, different way to teach the communication process. Give one class the ogam alphabet, the other the runic one. Have them practice on fellow classmates by writing short messages to be decoded. Then have someone write a short message, containing all the letters of the alphabet, to give to the other class for decoding. Some problems will result, as well as eventual communication and an understanding of language problems.

The OGAM alphabet was used by the Druid high priests, and inscriptions can be found today in the British Isles. The alphabet is named for the god of eloquence, Ogama. More than 375 inscriptions have been found, most of them in Ireland where the alphabet probably originated.

The alphabet consists of simple straight lines, very practical when cutting into stone. Letters are divided into four Aicmes or groups, each containing five letters. B L F S H are written UNDER s drawn line; H T D C Q are written ABOVE a drawn line; M G NG Y P are written diagonally THROUGH a drawn line; A O U I E INTERSECT the line at right angles.

Because the alphabet was based on the tree alphabet, and this was changed in ancient times to give preference to other more currently important letters, there are some variations of the above. But once you know what groups consist of, you can write or decipher other variations fairly easily. (Full explanation, very detailed, in Robert Graves' " The White Goddess.")





As far as we know, the Goths created the RUNIC alphabet in the first or second century. Characters are either scratched or carved into the stone, trees, etc; that's why most of the lines are rectilinear or vertical. In the fourth century, runes spread to Scandinavia, Teutonic, and Germanic countries. They were used until the 17th and 18th centuries. Rune magic was extensively practiced in north Germany. The rune itself represented the object after which it was named, and good and evil magic could be worked with runes.

The Scandinavian bard Egill was also a runic magician. He discovered runes underneath the couch on which a sick woman slept. Deciphering them, he knew the cause of her illness, and by digging them up, and inscribing more beneficent runes, cured the woman.

Because of the belief that rune magic could awaken the dead, and that runes were instruments of divination, the Church fathers of the 14th century passed decrees against them.

Rune is from the old Nordic or Anglo-Saxon word Run which meant mystery or a secret. The alphabet was named Futhorc after the first six letters. It is divided into three parts or Aetts named after the first letter of each Aett; the first is called Frey's aett; the second Hagl's aett; the third Tyr's aett (Thor).

Runic inscriptions are found wherever Scandinavians migrated: in America but not in Ireland, on the Isle of Man but not in Wales. An interesting example is the Ruthwell Cross at Dumfriesshire, on which is inscribed a poem dedicated to Caedmon.

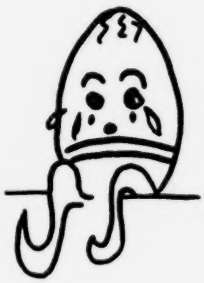
There are variations in the Scandinavian, Manx, and Anglican runes. The alphabet contains no letters for Q, X, or Z.

FRONT PAGE MOTHER GOOSE

Jim Collier, Delano CA

Each of the headlines below represents a popular nursery rhyme. How many can you identify?

1. FARMER'S WIFE ATTACKED BY BLIND RODENTS
2. GIRL FRIGHTENED BY SPIDER
3. COUPLE INJURED IN HILLSIDE MISHAP
4. MEN, HORSES FAIL TO REVIVE FALL VICTIM
5. INFLATION CAUSES WOMAN, DOG TO STARVE
6. CHRISTMAS DESSERT SURPRISES YOUTH
7. GIRL TERRORIZED BY FAMILY OF BEARS
8. LAMB FOLLOWS OWNER EVERYWHERE
9. RODENT INFESTATION EXTENDS TO CLOCK
10. BOY HURDLES FIRE THREAT TO SAFETY
11. YOUTH ASSAULTS GIRL, FLEES
12. WOOL SUPPLY ASSURED, INQUIRY REVEALS
13. VIOLINISTS GIVE KING COMMAND PERFORMANCE
14. SEXUAL DIFFERENCES SURVEY RESULTS REVEALED
15. MURDER SOLVED AS ARCHER CONFESSES
16. MAN'S REQUEST FOR PASTRY DENIED
17. MARRIED COUPLE HEARTY EATERS
18. CAT SAVED FROM WELL DROWNING
19. QUEEN THEFT VICTIM, THIEF CAUGHT
20. HANDICAPPED MAN DISCOVERS RARE COIN



ESCHEW OBFUSCATION

Source unknown

Translate the proverbs. Professor B. Fuddled Egghead likes to use big words and complicated sentences. Here is how the professor would translate some well known proverbs. Can you translate them back into clear English?

1. A single unit of a seam properly distributed at the correct measure of duration will maintain a square root of 81.
2. Postponement of the completion of a duly appointed act is the embezzler of the chronological measure.
3. A winged fowl when damp never exercises his aerial facilities after sunset.
4. Feathered bipeds in their segregated environment associate with a high degree of amiability.
5. An object penetrating the upper atmosphere irrevocably descends--or "The object which ascends into stratosphere must inevitably descend to terra firma."
6. Reclining early on one's couch and rising with the sun creates one who is salutary, opulent, and erudite.
7. Taciturnity is aurous.
8. Superfluous chronological dispatch institutes riddance of valued effects.
9. Veracity is a maximum effort of sagacity.
10. The promptest feathered biped seizes the annelida.

THE LLORONA

Source unknown

The Llorona is a story which originated some time around 1920, just before the Depression of the 1930s. It's a story about a woman having several children who drowned them in a nearby lake. After she had died, she went up to the gates of heaven to get in, but God was already there to meet her. He then told her that He knew of the great, unforgivable deed which she had done. He told her that she would never be allowed into the gates of heaven until she had recovered the bodies of her children. He also warned her that she would not rest anywhere until she had walked the earth searching in every lake and river in the world for her children.

Some people I know have said that they have seen her near many lakes in this area. They say you don't really see her, but she travels in a mistlike cloud, screaming out in a cry of anguish as she swoops down on you. Then, as you fall to the ground trying to get out of her grasp, you may suddenly look up in amazement to find that she has totally disappeared from sight. It is as though you were having a bad dream and you had never really seen her. Then you find yourself in a mysteriously quiet atmosphere with the quietness of fog rolling in all about you as if it were ready to engulf you in its deadly soft, smothering color.

Yet no matter how fast or how slowly you run away from the deadly fog, you never really get away--because your sixth sense always seems to tell you that something or someone is following you. As you run away with the deepest, most fearful feeling that you have ever experienced inside yourself, you feel your heart throbbing inside you a hundred times a second. Running, tripping, stumbling, and falling over everything that gets in your path, you lose your footing many times. Every time you fall, you get up rubbing your tearful eyes, wondering whether the whole thing is part of reality or only a bad dream.

The assignment? Write about a family tradition, custom, or legend. Ask your parents, grandparents, or older members of the family or community to give you some information.

ORIGINS

Judith Diltz, Breese IL

Discuss with students what is meant by the etymology of a word. Trace with them the origins of single words such as palace, Saturday, explode, Sandwich, gossip.

Ask students what expressions they've heard and used themselves that do not mean literally what they express. (It's raining cats and dogs, don't beat around the bush, kick the bucket.) How might these expressions have originated?

Assign an expression to each student and have him explain in a composition how he guesses the expression began to be used.

Caution: make sure the student has heard the expression used and knows what is meant to be suggested. Students are not to try to research etymology, but to create a believable one.

Some expressions you might use:

put your best foot forward
why black cats are bad luck
don't beat around the bush
knock on wood
pull the wool over someone's eyes
origin of the word hamburger
origin of the words hot dog
an apple a day keeps the doctor away
why storks are said to bring babies
why we say "God bless you" when someone sneezes
why people wish on a wishbone
why we don't walk under a ladder
why horseshoes are good luck
why number 13 is unlucky
why breaking a mirror is bad luck
why getting up on the wrong side of the bed is to be avoided
why opening an umbrella indoors is bad luck
a rabbit's foot is a good luck symbol
the four leaf clover is a symbol of luck

EXAMPLE: The Ninny Nanny's Mistake

According to the historian Arafig, the phrase "put your best foot forward" originated in France with Princess Gupaka. Princess Gupaka was born in 1713 to King Chage. When she was old enough to walk, her ninny nanny took her shoe shopping. There was only one show shop in the town, and it was run by Obakaji, the magical shoemaker. Obakaji was ordered to make the princess a pair of shoes with good magical powers. The wicked witch Eviga also ordered a pair of shoes for her daughter. The shoes were the exact size of the princess,' but the witch's shoes were to have evil powers. When the ninny nanny picked up the shoes, Eviga was there also. Upon leaving, they bumped into each other and dropped their packages. Each woman picked up a left shoe and a right shoe.

No one could understand the princess' behavior after that. If she started out with her right foot, she was good. But every time she started out with her left foot, she was obnoxious and mean. After many weeks of this behavior, the ninny nanny became impatient with the princess, and was always saying, "Put your best foot forward." And that is how Arafig explains the origin of this expression.

Critique sheet for student grading of presentations.(list each separately)

ORGANIZATION The etymology's beginning captured the listener's attention. All the parts of the explanation were easy to follow and sensible. The etymology ended with a note of finality; it didn't just stop.

IDEAS The etymology was long enough to develop its ideas well. The idea was original, not borrowed from someone else. The story's idea was related to the expression's meaning. The story seemed to come from an etymological dictionary. Standards of edited American English were used throughout.

DELIVERY The speaker had command of his composition and did not have to keep his eyes glued to his paper. The posture of the speaker was good. The voice of the speaker was loud enough.

FOLK REMEDIES

Source unknown

Use these to begin a class collection of remedies. Students can learn some from family, some from their reading.

EARACHE
1. Put castor oil in ear
2. Warm salt water in ear
3. Cold water in ear
4. Melted butter in ear
5. Turpentine on back of ear
6. Smoke blown into ear

COLD
1. Rub chest with mixture of turpentine, coal oil, and camphor with tallow base. Cover with hot flannel cloth.
2. Burnt whiskey
3. Wild cherry bark boiled and sweetened

CROUP
1. Rub child's throat with strong grease
2. Poultice of onions fried in goat tallow

ALL HEAL
1. Valerian
2. Self-heal
3. Mistletoe
4. Wound-wort
5. Yarrow
6. Angelica

HICCOUGHS
1. Kiss a dog on the mouth
2. Nine drinks of water
3. Cold water
4. Scare the person with hiccoughs, being careful not to catch him
5. Count to seven
6. Hold your breath
7. Blow into a paper sack

TOOTHACHE
1. Chew splinter cut from a lightning-struck tree
2. Hold smoke in mouth
3. Put red or black pepper on tooth
4. Put salt on the tooth

COLIC
1. Drink burnt whiskey
2. Rub stomach with bone from hog's foot

CUTS AND WOUNDS
1. Soak in kerosene
2. Soak in salt water
3. Soak in turpentine

THRUSH-THRASH
1. Persimmon bark tea
2. Rub baby's mouth with 9 leaves of sage
3. Have horse blow into baby's mouth
4. Have person who has never seen his father blow into baby's mouth

NOSE BLEED
1. Dime under tongue
2. Any object under lip
3. Scissors down back
4. Ice or wet cloth on back of neck

TO AID TEETHING
1. Narrow band of black velvet around baby's neck
2. Mole foot tied around child's neck
3. Hog or dog tooth hung around neck

ASTHMA
Wild plum bark cut from the sunrise side, boiled and mixed with whiskey

INSECT STING
1. May apple fruit soaked in whiskey and put on string
2. Take 7 kinds of leaves, (any kind), crush, rub on bites to prevent swelling
3. Rub with salt grease

FOXFIRE PRODUCES ORAL HISTORY MAGAZINE

Judith Rosenfeld, Brooklandville MD

Emulating the principles of "Foxfire," my eighth grade Communications class produces an oral history magazine about people in our community. Although the project has been scaled-down to a three-week time span, the objectives and goals, insofar as process and product are concerned, are as worthwhile as the ambitious original magazine.

The objective is to create a journal of unsung talents, skills,and accomplishments of people whose abilities would otherwise go unrecorded. In the case of rural Georgia, this may be sounding the presence of water or calling hogs, but in suburban Baltimore there is an alumna who is pioneering in the field of electronic music, and a 13-year-old student and his mother who are concert pianists, and a soon-to-be-retired math teacher who is a former Naval commander.

From the point of view of the school, their stories will be of great interest to our community. As a teacher, it is the process which is even more interesting.

First, the class was visited by the school's development officer and volunteer archivist, who gave us many suggestions of possible subjects. After a brainstorming session, at which we attempt to assure a balance of age, fields of interest, and relation to the school, eight names were selected, and the students decide whom they wish to interview. This takes three class periods; each pair of students decide which subject they wish to interview.

Finding out how to contact these people and then placing the call is challenging to these eighth graders to whom the telephone generally poses no threat. They must introduce themselves to strangers, state their purpose, and arrange for a convenient time to meet them. These students do not drive; they must juggle the subject's availability and their own ability to make the appointment. They spend one period practicing the phone call, taking turns as reporter and subject. Collectively, we write the general questions each reporter will want to ask, and then devise specific questions geared to the general subject. We practice the interview, taking turns in roles. The actual interview may take place during class time, at lunch, or on the weekend.

One class session was devoted to choosing a title for the magazine, and planning a focus or theme. An editor was chosen whose role was to help each pair of reporters prepare for the interview and then decide what drawing would accompany the article. Several students submitted designs for the cover, and an artist set to work drawing the cover and deciding the size and shape of the magazine. The editor and the teacher both read all first drafts. The students worked in a typing room, finally, typing all work, even when their typing technique was painfully slow. The editor decided on the actual layout, choosing the order

of the articles and the drawings which would accompany the articles. The entire copy was retyped by a school secretary, our one professional staff member, and then reproduced for our middle school student body, parents, and teachers.

In the course of a year there is a great deal of writing done by the students in the Communication classes, but this work--perhaps because it is written for publication--is the most exciting and satisfying for the students. As a teacher I am satisfied, because the students have had an experience which develops the oral skills of interviewing, the written skills of organizing and interpreting ideas, and the important social skills of group planning and executing a project from inception to product.

WRITING FAIRY TALES

David Burmester, Davis CA

To begin this activity, I give each student a set of four cards. Each card has a different item (2 characters, 1 setting, 1 prop). These are to be used to write a fairy tale as directed.

DIRECTIONS TO THE STUDENT:
Using the characters, setting, and prop, write a short fairy tale, making it as authentic sounding as possible. Remember, fairy tales often use repetition, things in threes, quests, and so forth. Some fairy tales originated as cautionary fables while others began as ways of explaining natural phenomena. Many fairy tales were merely entertainments. Take your choice.
You may want to include other characters, settings, or props. It is not essential that the cards you were dealt be used to determine principal characters, settings, or props, but they must be included in your story. Listed below are some other possible items for use in your story.

CHARACTERS; Apothecary, Apprentice, Assassin, Balladeer, Baron, Baroness, Beggar, Blind Person, Bride, Damsel, Duchess, Duke, Earl, Farmer, Fool, Godmother, Guardian, Hag, Herdsman, High Sheriff, Highwayman, Huntsman, Husbandman, Jester, Juggler, King, Knight, Laborer, Lady-in-waiting, Lord Mayor, Magician, Maiden, Maidservant, Manservant, Merchant, Messenger, Minstrel, Musician, Nursemaid, Page, Pauper, Peasant, Piper, Pirate, Poet, Prince, Princess, Physician, Queen, Robber, Sailor, Servant, Simpleton, Soldier, Sorcerer, Sorceress, Squire, Sultan, Swordsman, Tavern Keeper, Thief, Travelling Player, Urchin, Vizier, Warlock, Widow, Wise Man, Witch, Wizard, Woodsman, etc.

SUPERNATURAL BEINGS: Brownie, Dwarf, Elf, Fairy, Genie, Giant, Giantess, Goblin, Leprechaun, Mermaid, Ogre, Ogress, Pixie, Spirit, Troll, etc.

BEASTS: Camel, Donkey, Dragon, Eagle, Falcon, Fish, Goose, Griffin, Hound, Lion, Nightingale, Owl, Snake, Tiger, Unicorn, Whale, Winged Horse, Winged Serpent, Wolf, etc.

SETTINGS: Balcony, Barn, Bridge, Brook, Castle, City, Clearing, Cottage, Crystal Forest, Dungeon, Forest, Garden, Glass Mountain, Hamlet, Inn, Island, Lake, Marsh, Meadow, Moat, Moor, Ocean, Palace, Port, River, Sea, Secret Passage, Secret Room, Spring, Stable, Stream, Tavern, Tower, Town, Valley, Village, Well, Woods.

PROPS: Amulet, Armor, Candle, Cloak of Invisibility, Coach, Coins, Crossbow, Crystal Ball, Dagger, Flying Carpet, Gold, Hourglass, Jewels, Key, Magical Garment, Magical Hat, Magical Shoes, Magic Lamp, Mirror, Poison, Potion, Ring, Ship, Singing Harp, Skull, Spectacles, Sword, Treasure Chest, Wand, etc.

ET CETERA: Crystal anything, Darkness, Fog, Glass anything, Golden anything, Invisible Walls, Obstacles, Rain, Silver anything, Singing anything, Talking anything, Magic and more Magic, Lots of things I can't think of, etc.

REWRITING THAT BEAR STORY

Carole B. San Miguel, Houston TX

Students will rewrite Goldilocks and the Three Bears by combining simple sentences into compound, complex, and compound-complex sentences to achieve sentence variety.
Divide the class into six groups. Give each group a transparency sheet and pen. Instruct each group to rewrite an assigned paragraph of the story, combining sentences so that the revised paragraph contains at least one simple, one compound, one complex, and one compound-complex sentence. Students should label and punctuate the sentences. Collect the sheets and project each paragraph on the screen so that the class can check for variety, punctuation, clause construction, etc., in each group punctuation. Read the corrected revised story and compare with the original.

AN INTERESTING LITTLE STORY

Once upon a time there were three bears. The three bears lived in the forest. The forest was dark. One day the bears decided to go out for a walk before breakfast. Their porridge was too hot. The bears left the house.

Goldilocks was a cute little girl. She was walking in the forest one day. Goldilocks visited the bears' home. The bears' home was vacant. The door was open. She walked through the door.

Goldilocks went into the kitchen. She saw three bowls of porridge. One bowl was large. One bowl was middle-sized, One bowl was small. Goldilocks tasted the porridge from the small bowl. The small bowl of porridge was on the table. The porridge tasted good. Goldilocks ate all the porridge from the small bowl.

Goldilocks went into the living room. She saw three chairs. One chair was large. One chair was middle-sized. One chair was small. Goldilocks sat in the small chair. The small chair broke into a hundred pieces. The hundred pieces scattered over the floor.

Goldilocks went upstairs. The bedroom was upstairs. She saw three beds in the bedroom. One bed was large. One bed was middle-sized. One bed was small. Goldilocks tested the small bed. The

small bed was comfortable. Goldilocks went to sleep in the small bed.

The three bears came home. The bears had been walking. The baby bear discovered Goldilocks. Goldilocks was asleep in his bed. Goldilocks woke up. Goldilocks saw the bears. The bears were shocked to see her. Goldilocks was shocked to see them. Goldilocks screamed and went home. Goldilocks was frightened. She could be safe at home.

WHO'S GOT YOUR NUMBER?

Marilyn Kahl, San Gabriel CA

Numerology, a somewhat esoteric "science" which has a place in folklore, makes a marvelous basis for lively discussion and writing. I used this with average or below average high school students. The material provided journal entries and a comparison/contrast paper which was the best long paper students did. Here's how it worked:

- Put charts on the board. Have students copy in journals and make necessary calculations.
- Students copied meanings for their numbers in journals. They were given colored markers and asked to use one color for underlining characteristics of personality which accurately described them; another color for any inaccuracies.
- Students made lists in their journals--accurate on one side, inaccurate on another.
- After some determination, students had to decide several questions: Was modern numerology accurate in describing their personalities? Was Hebrew numerology accurate in its description? Was one more accurate than the other? Were they both inaccurate? Accurate?
- Once students had come to some sort of conclusion, they had to write a topic sentence for the paper. (Numerology is hogwash; Numerology doesn't fit me at all; Modern numerology describes me, but Hebrew doesn't, etc.)
- The first paragraph of the paper was to contain some value judgment on numerology, a sentence or two about its history, an idea of the point of view the student took,etc.
- The next paragraphs gave the support for the paper, characteristics from the paper.
- The final paragraph was the conclusion, a summing up, a rounding off.
- Rough drafts were written. Student editors were chosen and given instructions. Papers were critiqued, revised, and handed in. Results? Better than I hoped for!

MODERN NUMEROLOGY

1	2	3	4	5	6	7	8	9
a	b	c	d	e	f	g	h	i
j	k	l	m	n	o	p	q	r
s	t	u	v	w	x	y	z	

HEBREW NUMEROLOGY

1	2	3	4	5	6	7	8
a	b	c	d	e	u	o	f
i	k	g	m	h	v	z	p
q	r	l	t	n	w		
j		s			x		

(E.G. Marilyn = 4+1+9+9+3+7+5=38=11)

(Kahl = 2+1+8+3=14=5)
(Name number 11+5=7)

Add numbers together; keep reducing until result is 1 to 9, 11 or 22. The name number represents the total self. The inner personality can be revealed by adding the numbers of the vowels; the numbers of the consonants tell the outer personality. Let students use the name they normally use, even if it is a nickname. Explain if you like that a nickname usually fits or it wouldn't stick.

CHARACTERISTICS OF PEOPLE'S NUMBERS:

ONE--Single-minded or one-track minded people with a tremendous drive toward achievement. Powerful characters--positive, obstinate, self-reliant, self-assertive, ambitious, aggressive, with excellent concentration power and a good memory. Originators and inventors, drawn to the new or unusual. Independent, they don't take orders well, can't cooperate, resent advice and often reject it. Not always pleasant, they are seldom interested in love or friendship. If they are friendly or sympathetic, it is because they feel it is to their advantage.

TWO--These people have qualities usually regarded as feminine--soft, sweet natures, quiet tact, even-tempered and peace-loving, harmony seekers. They tend to play second fiddle and make excellent subordinates, tidy, conscientious, modest. Followers rather than leaders, they may get their way by persuasion and diplomacy. Shy and self-conscious, they tend to procrastinate and change their minds frequently. There may be a dark side to their nature--they may be cruel and deceitful.

THREE--Brilliant, imaginative, versatile, energetic, threes are bold, vivid, sparkly, witty, and very charming. They may be very successful and are often highly talented in the arts. They take things lightly and easily, and they tend to be lucky. Proud and independent, they are ambitious, commanding, sometimes dictatorial. They tend to spread themselves too thin and thus use up energy. They also tend to take nothing seriously and may be overanxious for popularity and approval from others.

FOUR--Solid, practical, uninspired and uninspiring people. They lack any creative spark, but may be efficient organizers and administrators. Down to earth, calm,steady, industrious, pillars of society, they like routine and detail and hard work. They have an unfortunate tendency to be stern, grim, plodding, suspicious, resentful of others whose ways are different. The odd streak in a four nature is apt to manifest itself in a fit of melancholy or an outburst of rage. Success, if it comes at all, will not come easily to fours. This is the traditional number of poverty, misery, and defeat.

FIVE--Much brighter than a four, restless, jumpy, clever, and

impatient. A five lives on his nerves and is fascinated by the unusual and bizarre, loves travel, new people and surroundings. A jack of all trades, master of none, a five is attracted by everything, held by nothing. They enjoy gambling and taking risks, are adventurous and attractive people, but are quick-tempered, sometimes conceited and sarcastic. They detest responsibility and avoid it. They hate to be tied down or in a rut. Often inconsiderate, self-indulgent, they are resourceful, resilient, many-sided. The sex number, five is apt to have an interesting sex life, if unstable; the dark side of his nature may lead to excess, debauchery, perversion.

SIX--The number of harmony, domesticity, peace and happiness. Equable, kindly, well balanced, reliable people who have a great talent for friendship and home and family life. Loyal,conscien-dtious, idelistic, affectionate. Wholesome and conventional, they may be more successful than fives or threes, especially in the arts or teaching. Capable, thorough workers, they usually lack business flair. Happiest in a quiet circle of friends, they may be inclined to be smug and self-sadtisfied, fussy and gossipy, obstinate and conceited.

SEVEN--The number of the scholar, the mystic, the occultist. Natural recluses, they like solitude to meditate and reflect. Dignified, reserved, self-controlled, serious, they have no patience with frivolity or foolishness. Uninterested in money or physical comfort, they have powerful and penetrating intellects, but there is also a dreamy, imaginative side to their character which is almost fey. They may be bad at explaining themselves and their ideas and tend to dislike being questioned or argued with. Sometimes deeply unhappy, they tend to be pessimistic, disappointed, aloof, superior, sarcastic.

EIGHT--The number of money, power, worldly involvement, material success or failure. Eights are tough, strong, practical people, successful businessmen or politicians. Their life is never easy though. Their careers are built on struggle, effort, care, and drudgery. Cautious, tenacious, uninspired, they can be hard, materialistic, selfish, sometimes tyrannical and unscrupulous. Not very attractive characters, underneath they are sometimes eccentric, wayward, rebellious. Born with the capacity for success, they constantly face the possibility of failure.

NINE--The number of high mental and spiritual achievement. Nines are large-minded, visionary, idealistic. Romantic, passionate, impulsive, people of wide sympathies and great charm, with an intense urge to help mankind. Brilliant as scientists, teachers, artists, they are strong willed and determined, inspired and inspiring, often condemned as wild, unorthodox, impractical. They are easily imposed on, constantly fall in and out of love, have a horror of ugliness, poverty. old age. They can be uncharitable and intolerant when opposed. Sometimes they seem to be too busy loving mankind in general to worry about the feelings of individuals. On the whole, they are attractive, inspiring.

ELEVEN--The number of revelation and martyrdom. Elevens are people who have a special message to give to the world. Great teachers and preachers, inspired visionaries in science, politics, the arts. Nines on a higher plane, they have similar failings. Intensely subjective, they live by their own inner vision and may not always understand the characters or needs of those around them. Sometimes accused of loving ideals better than man. Powerful personalities of great vigor and moral courage, they are convinced of the importance of their mission and are prepared to sacrifice for it.

TWENTY TWO--The number of the masters. They are truly great men, combining the driving energy of a 1, the persuasiveness of a 3, the brilliance of a 3, 4's capacity for work, 5's versatility, the balance and harmony of a 6, the reflective wisdom of a 7, 8's worldly abilities, 9's devotion to humanity, 11's mission and inner vision. Immensely successful as creator, teacher, organizer, admired and respected by all. There is only one flaw. The man who could be a Napoleon of politics, philosophy, or business, may choose instead to become a Napoleon of crime.

It is easy to stop at the number 22 and not continue reducing your name number to 4; but you need to remember that the real 22 is very rare. It is probably more realistic to ignore both 11 and 22, unless you find them popping up again in your birthdate and destiny number.

A MAD TEA PARTY

Marilyn Kahl, San Gabriel CA

Remember the Mad Tea Party in Alice? Well, your job is to write a tea party for Bilbo to give. You may pick any characters in the book you wish, Smaug, Gollum, Elrond, etc. Then

1. Write a short invitation as Bilbo would have done.
   Make a list of the characters you would invite
   Make a menu for the party
   Make a seating plan--carefully
   Make a list of possible topics of conversation PLUS a list of topics to be avoided because they might make someone angry or uneasy
   Make a list of the things Bilbo would have to do to get ready for the party

OR

2. Write the scene of the party as though it were actually taking place.
   Use description, narration of events, dialogue.
   Be sure you use quotations and punctuate them correctly
   You may write in first person (as one of the guests) or third person (a disinterested observer)

FOLKLORE OF THE ZODIAC

Source unknown

Characteristics assigned to each sign are based on centuries-old lore and legend. The Chaldeans identified the constellations in their present order as early as 2500 BC, but it was the Greeks who named the circle of animals, wove myths around them, and bestowed many of the correspondences astrologers use today.

ARIES--The Ram--A Greek king grew tired of his wife and left her to marry another. The two children of his first marriage were threatened by their stepmother. Preventing the harvest by parching the seed corn, she bribed a messenger to say that the oracle had declared crops would not grow until the king's son and heir was sacrificed. When the prince was on the sacrificial altar, Hermes sent a wondrous ram with golden fleece to rescue both the prince and his sister. As the ram bore them away, Helle, the princess, fell and was drowned in the sea which now bears her name (Hellespont). The prince, Phryxus, sought refuge in Asia. Oddly enough, he sacrificed the ram and presented the fleece to Colchis, who had received him kindly. The fleece later became the prize of Jason.

TAURUS--The Bull--Aphrodite, goddess of love, mischievously had her son Eros shoot an arrow into the heart of Zeus as he was casually watching the maid Europa gather wildflowers near the sea. Zeus, wary of his jealous wife, disguised himself as a bull before approaching Europa. Charmed by his gentleness and beauty, Europa mounted his broad back. After he had borne her to Crete, Zeus resumed his godlike form, and the two lived there happily, raising fine sons.

GEMINI--The Twins--Within this constellation are two brilliant stars, Castor and Pollux, the heavenly twins. Greeks knew them as the Dioscouri,children of Zeus, born of Leda, queen of Sparta, who had been visited by Zeus in the form of a swan. There is some question, however, about their paternity--some tales calling them half-brothers, Pollux sired by Zeus and Castor by his natural father, Tyndarus. Regardless, they were a devoted pair. When Castor was slain in a dispute, Pollux was inconsolable, and the gods allowed him to join his brother in death. They share immortality in the heavens.

CANCER--The Crab--During Hercules' battle with the Hydra, he was bitten on the heel by a sea crab. Hera hated him since he was Zeus' son by a clandestine liaison, and she rewarded the crab for defending its monster friend by placing it in the heavens as a constellation. The crab with its sidelong gait carries its home on its back and casts its shell as it grows in size. These habits as well as the fierce loyalty displayed in the Hydra myth appear as Cancerian characteristics.

LEO--The Lion--The first of the twelve labors of Hercules was to slay the lion of Numea, a terrible creature no weapons could

wound. Hercules managed to choke the beast to death. To honor the courage of the lion, Zeus placed him in the heavens as a constellation. Leo is assigned the dignity and bravery of a king of beasts; his characteristics are pride, ferocity, impetuousness. As the myth foretells, the lion can be crushed by a surfeit of his own qualities.

VIRGO--The Virgin--A sign regarded as superior to all others by the Greeks and Romans. It is likely that Virgo represents Persephone, the maiden stolen from her mother Demeter by Pluto. Another theory identifies the virgin as Astraea, the star maiden who left earth in disgust at the beginning of the iron age. She is portrayed as holding a pair of scales rather than the sheaf of wheat usually carried by Virgo, Demeter, and Persephone. Virgo occurs during the time of harvest when the goddesses of earth were honored, thus supporting the identity as Persephone.

LIBRA--The Balance--Originally part of the constellation Scorpio and called Chelas, the claws, Libra today is the only inanimate sign in the circle of animals. An age-old occult tale says once Virgo and Scorpio were one sign, and Libra was placed between them to separate the male and female. The representation of the scales may support the theory of Virgo as Astraea, who personifies divine justice. As the sun enters Libra at the vernal equinox, when days and nights are of equal length, the sign called the balance may be an allusion to that fact.

SCORPIO--The Scorpion--Orion was a mighty hunter who foolishly boasted that he would kill every animal on earth. Diana, goddess of the moon and the hunt, overheard his threat and sent a poisonous reptile to sting and kill him. Zeus honored the creature by setting it in the sky and, at Diana's request, placed Orion nearby.

SAGITTARIUS--The Archer--Personified as a centaur, half man and half horse, the archer may refer to the Greeks' first glimpse of mounted troops. Horsemanship was unknown in the time of Homer. Of all the fabulous creatures of antiquity, the centaur alone is accorded good traits. The constellation represents Chiron, the wisest of all centaurs. Instructed by Apollo and Diana, Chiron became revered for his ability in hunting, music, and medicine, as well as his gift of prophecy. As an acknowledged sage and gifted teacher, Chiron was placed among the stars at his death.

CAPRICORN--The Goat--Capricornus is derived from the Latin caper (goat) and cornu (horn). The sign is graphically portrayed as a sea goat, having the forepart of a goat and the rearpart of a dolphin. The goat belongs to Dionysius, the god of carefree abandon, while the dolphin is the creature of Apollo, the god of moderation and truth. While no myth explains the sign of capricorn, the symbolism of the seagoat exemplifies a basic fact of life for the Greeks--humans must balance the duality of their nature to achieve happiness. The sign was regarded as one of good omen and called the Southern Gate of the Sun.

AQUARIUS--The Water Bearer--Symbolized by a man pouring water from a jar, Aquarius assumes the character of a benefactor of mankind. The only mortal to be included in the circle, no legend explains his attributes. Wisdom, gentleness, moderation, and forgetfulness typify the water bearer. The pouring of the water has an occult meaning of healing and regeneration.

PISCES--The Fishes--is represented by two fishes joined together by a ribbon of stars. In legend, Aphrodite and Eros, while basking on the banks of the Euphrates, were threatened by the sudden appearance of the Typhon, a flaming monster with a hundred heads. To escape, they leaped into the water and assumed the shape of fish. Pisceans, ruled by Neptune and akin to the element of water, are known to shun danger as did Aphrodite and Eros in the myth. Their mystic sensitivity and gift for the art of love is befitting the disguised deities of legend.

These short legends may be dittoed and given to students as motivators for writing. Some of the applications are obvious.
Examples--

- Students can dramatize the legends for their signs, either through dramatic improvisation or through a carefully scripted story which could be dramatized on radio or TV.
- Students can script an argument between Persephone and Astraea as to which one the constellation Virgo really belongs to. They can write a reasoned editorial espousing one side or the other. They could hold a people's court trial (with Zeus as judge) in which both ladies argue for their right to the constellation.
- Assuming that Zeus has decided to recombine Virgo and Scorpio, students can argue for or against this decision either by means of debate or editoral writing.
- Neither Capricorn nor Aquarius have interesting legends attached to them. Have students write some legends.
- Students can adapt the zodiac legends to other mythologies, changing names and legends to fit Norse mythology or Indian mythology, for instance.

FOLKLORE COLLECTING

Material probably by Andyce Orde

Major assignments--
1. For a period of about two weeks you are to listen and watch for and record in writing, uses of folklore. You are NOT to solicit such items. Try to capture the exact words. Each item should give the following information.
    1. The item itself in the exact words
    2. Comment on the person using the item (age, sex, etc.)
    3. Circumstances in which used
    4. An explanation of what the item means

You are to have a minimum of 10 items.
When you finish your collection, in good essay form, comment on the following:
    1. Types or levels of people using folklore

2. Frequency of folklore used today
3. Do you believe folklore is a thing of the past? Prove your view with some concrete support. (There is no right or wrong answer, just a poorly proved answer.)
4. Try to distinguish between folk and false lore.

2. Collecting your family's folk traditions
Each family has its own usages of folk traditions.
You are to collect a minimum of 15 such traditions.
1. Categorize these traditions in some fashion (health, luck, love, agriculture, etc.)
2. Explain the meaning of each item
3. Explain the circumstances under which each item is used
4. Indicate when you last observed the item used

3. Collecting on tape
If you know of someone who knows stories, legends, tales, etc., you may interview him or her on tape.
1. The interview tape is to be at least 30 minutes plus your introduction on tape.
2. The tape may consist of any material except songs.
NOTE: you must be part of the tape

4. Collecting folk arts or crafts
Not only do the folk pass on oral traditions, they also pass folk arts--ways of making or doing a particular item or task. Such things might be quilting, making toys, water witching, log fencing, painting hex signs, even cooking--any skill, craft, or way of doing a job that is passed along from one generation to the next by showing-doing (NOT in industries, offices, etc.)
You may fulfill this assignment by:
1. Collecting folk art-craft concepts. This may be done by drawing, taking pictures, with written explanations, or describing the product of the folk art-craft.
2. Then explain how YOU came to know about the skill
3. Have at least five different examples

FABLES FOR FUN

Karla Brown, Dows IA

A type of writing that I've used successfully at the high school level is fable writing. I've been very disillusioned with most short story attempts I've received from high school writers, but that's to be expected because fiction writing is a sophisticated craft that takes years and much motivation to develop. Fable writing offers some of the same benefits of short story writing--the act of creation or Britton's poetic writing, practice with descriptive writing and plot construction, some experience with character development, and other things--but it does so in a shorter, less complex, more manageable form.

We start with fables by reading several of Aesop's together. We talk about what makes up a fable and discuss the qualities of the genre. We look at morals and examine the ways in which they evolve out of the story of the fable. We try reading some fables

with the morals removed to see if we can guess the moral or supply other equally suitable morals. I give the classes a few possible morals, and we orally construct the outline of a story to teach that lesson. In short, we immerse ourselves in fables until we know them as a type.

I find that working from the end backwards is the easiest approach to writing fables, so our next step is to find suitable morals. In groups, students compile a list of morals using a quotations anthology (which gives them experience with this reference book), sayings from posters they've seen, maxims they've heard, and their own inventiveness. Because so many fables deal with animals, the groups also brainstorm for unusual types of animals to use. The lists of all the groups are combined on a master list which is run off the next day.

You might then have the students draw from a hat two or three animals, a moral, and a setting, and have them put these together into a fable, or you might just let them select their own moral and animals from the lists. After the students (and the teacher) have worked for a short time on a rough plan for a fable, share them in pairs to further refine the idea into what will be a tightly constructed, enjoyable story that leads directly and clearly to the lesson. Embellishments are allowed and encouraged, but there should be no side-tracks or false leads. Students then work on these rough drafts, share theirs with a couple of others to further smooth them out, add titles, and hand them in.

I type up the best fables from each class, and we share them in a large group. We've also had several published in the local newspaper in a Writing Corner section and in class writing booklets illustrated by a few artistic students. Writers and readers alike seem to appreciate the finished products, and the process of writing them is enjoyable.

THE HOBBIT
Source unknown

About the author:
John Ronald Reuel Tolkien was born in 1892 in Blomfontein, South Africa, where his father was a branch bank manager. At the age of 3, Ronald's health caused him, his mother, and his brother Hilary, to return to England, where they settled at Sarehole, a country village on the outskirts of Birmingham. His father died soon after; his mother when he was 12. His early education was at King Edward's School in Birmingham, where he showed promise in languages and Old English literature. During his last years at St. Edward's, he fell in love with Edith Bratt, also an orphan, and formed close friendships--and an informal literary society--with several of his school fellows.
In 1911 he entered Exeter College, Oxford, and received a First Class Honours degree in English In 1915. Immediately after graduation he entered the army. In 1916 he married Edith and was shipped to France. After four months in the front lines, he was stricken with trench fever and sent home.
After the war he joined the staff of the Oxford English Dictionary (writing entries in the Ws), taught at Leeds University for a while, and was elected to a chair in Anglo-Saxon at Oxford. He

lived a fairly conventional life--nothing much happened--apart from the strange fact that during these years when "nothing happened," he wrote two books which have become best sellers, books that have captured the imagination and influenced the thinking of several million readers. (The Hobbit, The Lord of The Rings)

QUESTIONS--(write the letter of the correct answer in your notes)

1. Tolkien was born in the 20th century. (T,F)
2. Tolkien was born in England. (T,F)
3. Tolkien's father died after his wife. (T,F)
4. Tolkien had a variety of jobs, one of which required him to write dictionary entries. (T,F)
5. Tolkien lived a very exciting life. (T,F)

VOCABULARY (words in context) Write the word and the correct definition in your notebook

"Seems to know as much about the inside of my larders as I do myself " thought Mr. Baggins, who was feeling positively FLUMMOXED, and was beginning to wonder whether a most wretched adventure had not come right into his house.

Flummoxed means_____A synonym for flummoxed is_____

"All the same, I should like it all plain and clear, " said he obstinately, putting on his business manner (usually reserved for people who tried to borrow money off him), and doing his best to appear wise and prudent, and professional, and live up to Gandalf's recommendation. "Also I should like to know about the risks, out-of-pocket expenses, time required and remuneration, and so forth"--by which he meant: "What am I going to get out of it? and am I going to come back alive?"

Obstinately means_____A synonym for obstinately is_____

Prudent means_____ a synonym for prudent is_____

Remuneration means_____ a synonym for remuneration is_____

_____

"How he got there I don't know, but I found him a prisoner in the dungeons of the Necromancer."

"We have long ago paid the goblins of Moria," said Thorin; "we must give a thought to the Necromancer." Don't be absurd! He is an enemy quite beyond the powers of all the dwarves put together, if they could all be collected again from the 4 corners of the world."

Necromancer means_____

Matching picture and details: From the written description that follows, draw a picture of Bilbo's house and the surroundings. Be careful to label everything and use the corresponding colors.

"It had a perfectly round door like a porthole, painted green, with a shiny yellow brass knob in the exact middle. The door opened on to a tube-shaped hall like a tunnel: a very comfortable tunnel without smoke,(with panelled walls, and floors tiled and carpeted) provided with polished chairs, and lots and lots of pegs for hats and coats--the hobbit was fond of visitors. The tunnel wound on and on, going fairly but not quite straight into the side

of the hill--The Hill, as all of the people for many miles around called it--and many little round doors opened out of it, first on one side and then on another. No going upstairs for the hobbit: bedrooms, bathrooms, cellars, pantries (lots of these), wardrobes, kitchens, dining-rooms, all were on the same floor,and indeed on the same passage. The best rooms were all on the lefthand side (going in), for these were the only ones to have windows, deep-set round windows looking over his garden and meadows beyond, sloping down to the river.

More words--Explain, in your notebook, all the meanings of "Good morning."

"Good morning," said Bilbo, and he meant it. The sun was shining, and the grass was very green. But Gandalf looked at him from under long bushy eyebrows that stuck out further than the brim of his shady hat.
"What do you mean?" he said. "Do you wish me a GOOD MORNING, or mean that you feel good this morning, or mean that it is a good morning whether I want it or not; or that it is a morning to be good on?"
"What a lot of things you do use Good Morning for!" said Gandalf. "Now you mean that you want to get rid of me, and that it won't be good till I move off."
Good morning can mean_____(6 possible answers)

Describe what you think are the characteristics of dragons.

THE HOBBIT TEST

Nancy Mitchell Ash, Susanville CA

Remembering the characters and the events from The Hobbit, fill in the blanks.

The main character of _____, a charming little creature named _____, lived by the Brandywine River in a community known as The _____. This hobbit family was related to the _____, an unusually adventuresome hobbit family. Despite his apparent reluctance to go adventuring, this unlikely hobbit was chosen by _____, a wizard, to accompany a group of thirteen _____, led by none other than_____ _____. The wizard had convinced his friends that the hobbit was a skilled _____, capable of recovering the lost_____of Thror, the famed King under the Mountain of Old.

At the beginning of their journey, the adventurers were captured by some unpleasant _____named Tom, Bert, and Bill. After escaping the stew pot of these rather slow-witted cads, the adventurers rested in the Last Homey House of _____, the Elf King of the city of _____. After leaving the elves, the company began climbing the _____ _____, an ominous mountain range. In a cave in those mountains, the company was again captured, this time by a gang of _____. With the aid of the wizard, the company escaped and fled into the darkness. During their flight, however, ____became separated from his companions. As he wandered into the darkness, the poor creature

found a _____, which he put into his pocket. After more wandering, the lost adventurer encountered _____, a wretched creature with whom he played a game involving _____. The wanderer won the game, whereupon the slimy creature paddled to his dark island to find his "birthday gift" which he referred to as his "_____" and which, according to him, would make him _____. But, very much to his surprise, the wretched creature discovered that his "birthday gift" was in the pocket of the wanderer, who afterwards used it to escape the cave and rejoin his companions. Truly, the "birthday gift"was magic, making its wearer _____, except in bright sunshine, which always revealed the wearer's wavering shadow.

After crossing under the mountains, the company stumbled onto the meeting place of the _____, wolflike creatures who were in league with the _____. They were rescued from these creatures by the _____, a very wise and brave race. These rescuers transported the company to The _____, a flight of wide steps, reputedly built by _____, a half man, half bear. After being housed and fed by this strange, but good hearted creature, the company, all except the _____, who had business elsewhere, entered the treacherous forest called _____. Even though they had been warned to stay on the path, the company wandered into the forest and became hopelessly lost. Soon, all of the adventurers except the hobbit had been captured by some very repulsive _____. The Hobbit, using his elf-sword named _____, saved the day by luring away the captors and freeing his companions. Unfortunately, as soon as they had been rescued, they were again captured, this time by the _____, who had already imprisoned _____ _____. Again, the hobbit saved the day, and his friends, by devising a plan to float down the Forest River in _____. In this uncomfortable way, the voyagers reached the city of _____ on the _____Lake.

Upon their arrival, the company was welcomed by the Lake Men, who supplied them with boats in which they traveled up the _____River to the _____Mountain where lived _____, the dreaded dragon. On their way to the mountain, the adventurers viewed the dragon's desolation, including the once beautiful and prosperous city of _____.

After having found the ancient stairway leading to the back door, the company waited until a _____knocked on a grey stone and the setting sun shone upon the secret _____, until then invisible. True to his supposed profession, the hobbit entered the dragon's cave and took a _____, thereby enraging the fiery worm, who flew off to destroy the city of the Lake Men. His plans were thwarted, however, by _____, who killed the dragon by sending an arrow into the dragon's one vulnerable spot.

All was not ended yet, as men and elves travelled toward the mountain to claim their share of the dragon's hoard. To make matters worse, _____, son of Nain was, at the same time, bringing his army from the Iron Mountains to fight for his cousin's right to keep all the gold. In an attempt to force an agreement, the hobbit absconded with the _____, a legendary gem, and handed it over to the other side.

The plan did not work, unfortunately, for a new enemy appeared on the horizon. Thousands of _____had gathered to complete

their domination of the North. All quarrels were forgotten in the face of the common enemy, and those who had formerly argued over gold, allied themselves and prepared for battle. During that tremendous conflict, afterwards called The Battle of _____ _____, three adventurers, _____, _____, and _____ _____were killed. Indeed, all would have been killed if it had not been for the _____, who unexpectedly joined the fight and turned the tide of battle.

In the end, the hobbit received special thanks from all the victors, was named an elf-friend, and was given a special gift, a _____ of _____made by the elves of long ago.

(Answers:

The Hobbit, Bilbo Baggins, Shire, Tooks, Gandalf, dwarfs, Thorin Oakenshield, burglar, treasure.

Trolls, Elrond, Rivendale, Misty Mountains, goblins, Bilbo, ring, Gollum, riddles, precious, invisible, invisible, shadow.

Worgs, goblins, eagles, Carrock, Boern, Gandolf, Mirkwood,spiders, Sting, elves, Thorin Oakenshield, barrels, Esgaroth, Long.

Running, Lonely, Smaug, Dale.

Thrush, keyhole, goblet, Bard.

Dain, Arkanstone.

Goblins, Five Armies, Kili, Fili, Thorin Oakenshield, eagles.

Suit, armor.

A FANTASY EXAM

Marilyn Kahl, San Gabriel CA

ALICE IN WONDERLAND(choose two questions)

1. In the world of Alice, apart from the occasional child-infant who appears, she is the only child; all the rest of the characters are adults. What kind of person is she? Compare her with the adults in the story.
2. Compile a list of laws which may be said to govern Wonderland. Make up laws as necessary to cover every contingency.
3. Explain and comment on the judicial system in Wonderland. Compare it to our own.
4. Write an essay on Wonderland time--is it the same as our time? How does time form a theme in Alice? Begin the discussion with the White Rabbit, note tea party, etc.
5. Write an essay on education, comparing Alice's education with the mock turtle's. Comment on the mouse's lecture too.
6. Create two other shape poems, like that of the mouse, which might be related by other characters in the book.
7. Trace the use of cats in the book.
8. The Mad Tea Party chapter was not in the original version of the story. Why did Carroll add it? What purpose does it serve in the story?

ALICE IN LOOKINGGLASS LAND (choose two questions)

1. Carroll used playing cards as a unifying device in Wonderland; here he uses a chess game. Why was this a logical choice? Compare the use of these devices.
2. There is a great deal made of the idea that images are reversed in a mirror. Many things are reversed in this land. Give some examples.
3. Is there a relation between the Red King's dream and Alice's dream? What does Alice's remark at the end mean? Why does Carroll use the dream idea twice?
4. The wood through which Alice must pass is supposed to represent the universe. Look back at that section, find details to support that idea, and then discuss it.
5. Contrast the Red Queen and the White Queen.
6. Explain Humpty Dumpty's theories about language. Are they the same as Alice's? As yours? Why? Why not?
7. Humpty Dumpty's fall is said to represent the fall of man. Is this true? Take a look at the section again--is the fall more than the splattering of an egg? What consequences does the fall have? Is it a universal idea?
8. The White Knight is supposed to be Carroll himself, and it is he who leads Alice from childhood into queenhood or adulthood. What kind of picture do you get of the man, assuming he sees himself as someone like the White Knight?

IDIOMS: COMMON FOLK TALK

Source unknown

IDIOMS: An idiom is an expression that has a meaning different from that which the words would literally suggest. Expressions such as "take stock in, cast the first stone, without turning a hair, a bummer, up and around" are idioms. What does each of these idioms literally mean?

DIRECTIONS; Identify the idioms in each sentence by underlining them. Then write the literal meaning of each on the line provided. Discuss them in class. If necessary, look for the idiom's meaning in the dictionary. They are usually listed alphabetically near the end of a main entry or at the end of the definitions for a particular part of speech. The key word in the idiom usually determines the main entry under which the idiom appears. (For example: look under stock for "take stock in."For "up and around," see up.) USE YOUR OWN PAPER FOR ANSWERS

1. My parents are on cloud nine about my good grades._____
2. 007 out-foxed Specter by hiding the secret microdot under his eyelid._____
3. The police smoked out the criminal by pretending to leave the scene._____
4. Toni spilled the beans about Geri's surprise party._____
5. Thinking about the test tomorrow made Julie a basket case._____
6. The hero went above and beyond the call of duty. A_____ B_____

7. Sally's singing puts the birds to shame._____
8. Our teacher, Mr. Hall, is the salt of the earth._____
9. Use a little elbow grease when you polish the car._____
10. Jake was all green eyes when Bob won the office of class president._____
11. Kim ate her heart out when Steve invited Frances to the party. _____
12. Going to the party, however, was no big deal._____
13. Don't let the grass grow under your feet if you want that part in the play._____
14. Dora's illness left her skin and bones._____
15. Shelly gave her room a lick and a promise in order to leave early for the movie._____
16. Don't be a stick-in-the-mud!_____

HEX RATTLES:SOMETHING TO SQUAWK ABOUT

Marilyn Kahl, San Gabriel CA

First designed and made by Shirley and Preston Hibbard, and modeled on early African rattles, these can easily be made by students. Rattles can be used to cast spells, decorate a party table or a classroom, serve as conversation pieces, etc.

Ingredients to be used are fairly minimal:

- a cardboard tube from a roll of toilet paper, paper towels, etc., cut to whatever length you wish
- a lightweight piece of cardboard (such as that folded in shirts by a laundry)
- beans, split peas,or BBs for rattle
- a wooden dowel about 12" long
- old newspaper, preferably classified section
- clear white glue
- colored inks or acrylic paints
- a broad-tipped pen
- clear plastic spray or lacquer

Begin with shirt cardboard. Cut two discs to fit ends of tube, two upper beak shapes, two lower beak shapes, four narrow leaf-shaped pieces for eyelids.

Cut holes in centers of discs. Glue one disc to bottom of tube. Insert dowel through hole. Insert beans. Glue other disc to top of tube, dowel extending about a half inch above tube.

Coat the tube end and discs with glue and glue on newspaper scraps. (Note--before tearing scraps, tear off the margins of the page. Then tear strips about 1/2" wide. If you tear with grain, this should be easy. Then tear strips into squares. Tear a few into very narrow strips for gluing over curves. Strips should overlap.) Glue scraps on, apply another coat of glue on top, let dry.

Glue two larger beak shapes together along the top, two smaller shapes together along bottom. Then spread apart. Repeat glue and newspaper procedure, covering beak shapes. Let dry. While damp, these can be shaped to fit your tube.

Curve leaf-shaped eyelids after applying glue and paper.

Glue beaks and eyelids in shape on tube.
Spray with paint. After basic color dries, paint inside of eye white, color iris, add black spot in center. Then with pen and colored inks, or acrylics, draw designs on tube and on beaks.
Spray with lacquer. Glue yarn, feathers, fake fur on top.

LEAPING LEPRECHAUN LINES--VOCABULARY STUDY

Barbara Frazee, Santa Ana CA

leprechaun	sprite
legend	goblin
emerald	elf
isle	Ireland
Saint Patrick	Erin
cobbler	fairy
pixy	shamrock
pot o' gold	rainbow
shillelagh	banshee
Blarney Stone	wee
folklore	brogue
Irish	peat
tam o' shanter	bog

The above words are to be used in a story whose starting point could be any of the following situations or one of your own.

1. You have been transported to the Emerald Isle. What would you see? Where will you go? What will you do?

2. You are a Leprechaun. What is your life like? Who are your friends?

3. Saint Patrich has come to you as the town cobbler to have his shoes repaired before his all important day.

4. A rainbow appears after a storm. Knowing the legend of the pot of gold, you begin to follow the rainbow to its end.

TOLKIEN'S MIDDLE EARTH: A TEACHING STRATEGY

Paul Beidler, Saddleback Unified CA

"Lord of the Rings" is adaptable to a variety of student groups. It can be used for independent study, group work, a full class. This guide is designed to give you some ideas for working with LOTR and Tolkien.

Why teach LOTR? It is a primary example of the art of writing fanciful fiction. It is an outstanding example of the quest genre in literature. There is plenty of action to hold student interest. There are plenty of questions for open-ended discussions which are suggested by the books.

Reading pace--Think about how your students will get through this. This will depend on the amount of time you can spend. I divided the work into sections for the purposes of questions, tests, activities. etc.

SECTION	CHAPTERS	BOOK
1	1-9	I
2	10-end	I
3	1-5	II
4	6-end	II
5	1-5	III
6	6-end	III
7	All	IV
8	1-6	V
9	7-end	V
10	1-6	VI
11	7-end	VI

Contracts and projects--discussion questions seem to suggest themselves naturally. Creative projects, some examples of which I've included, are a great motivator. Contracting for these works well. Read the group--some groups can handle only the surface action. Others will want to spend time on more complex concepts.

A TOURIST INFORMATION GUIDE FOR THOSE ABOUT TO TRAVEL TO MIDDLE EARTH

Probably one of the best examples of fanciful fiction written in recent times is J.R.R. Tolkien's epic trilogy "The Lord of the Rings." The work consists of a trilogy of books preceded by a fourth book, "The Hobbit," which is an optional prelude to the work. The order of the books is as follows:

"The Hobbit"
"The Fellowship of the Rings"
"The Two Towers"
"The Return of the King"

The exciting thing about Tolkien's work is not only that he has invented a set of marvelous fictional characters, engaged in a great and dangerous quest, but also that he invented a land (Middle Earth) and a history of legends and myths to go with them. To most, the tales are arresting, well written fiction. To some, it is a challenging exciting trip in which we can become

completely immersed in hobbit lore and the land of Middle Earth.

The main reason that this works is Tolkien's view of fantasy. His idea was to create a secondary world different from and yet just similar enough to our own that we could identify with it. His main standard was that the secondary world must be believable, and it is his success in this that has attracted so many readers.

THE AUTHOR

J.R.R. Tolkien was an Englishman primarily involved in teaching linguistics, the study of languages and literature. He also had a wide background of knowledge in early English tales such as "Beowulf" and Norse mythology and legends. The beginning of his writing came with "The Hobbit" which, like A.A. Milne's "Winnie the Pooh," was written for his son in 1937. His tales of Middle Earth had all started as children's tales but in 1936, and just before "Hobbit" was published, he envisioned writing "The Lord of the Rings." Professor Tolkien worked on and off on LOTR until 1949. It was written in bits and pieces, and the beginning parts were not always written first or in sequence. The main reason Tolkien's writing progressed this way is that he was inventing myths and background histories, as well as languages, to accompany the main tale he was telling.

We, as readers, may get some in-depth messages or draw parallels between Middle Earth and ourselves. If we do, it is only for ourselves that we do this since Tolkien did not intend his work to teach any lessons or to be an allegory. The author stated that his purpose was to amuse, and this amusement should provide the reader with his greatest joy. Professor Tolkien passed away in 1973.

LAST NOTES BEFORE YOU BEGIN YOUR JOURNEY

The trilogy continues the tale of which parts are told in "The Hobbit." "Hobbit" is good, but is is not a mandatory prelude to LOTR.

The genre or category of the trilogy is fanciful fiction and follows the form of the heroic quest. In this form of literature the hero or heroes are involved in a search for some item or are on some sacred mission. The mission is usually very dangerous and complicated, with the heroes pitted generally against some type of evil force. The heroes are often tempted by evil forces and must use all the courage at their command to attain their goal.

It is important, while reading the trilogy, to keep in mind the history of the characters and places on maps. The trilogy is peopled with a variety of familiar beings of folklore: goblins, elves, trolls, dragons, magicians, wizards. The new characters invented by Tolkien are hobbits. Their description appears at the beginning of the trilogy.

As you prepare to enter The Shire to begin your journey in Middle Earth, relax and prepare to enjoy the new world you are going to be in. In spite of the dangers involved, you will probably want to travel here many times.

Now, please fasten your seatbelt and prepare to read. Please

check the seat next to you for a Ringwraith. Have a pleasant journey.

THE FELLOWSHIP OF THE RING, SECTION I ACTIVITIES

This is the first creative activities section in this study. As mentioned in your study guide, you need not do the activities in this section, but you must keep in mind the creative activities requirement for the entire unit. Also keep in mind that the ideas given here are suggestions only, and that original activities are encouraged.

MAP ACTIVITIES

Maps play a very important part in Tolkien's work. Because of the travels of the characters, the maps of Middle Earth help us keep places in order and also help us understand the relationships of various exotic places described in LOTR. You might want to do one of the following:

1. Recopy any of the maps given.
2. Make a parchment set of all of Tolkien's maps, The Shire, the map from "The Hobbit," and the map of Middle Earth.
3. Make a relief map using various materials (flour and salt, model railroad materials) of all or part of Middle Earth.

THE ILLUSTRATOR

Our imagination is (or should be) greatly excited by the places described in LOTR. Wanting to draw or show them becomes almost compulsory. In this study, suggestions for art work will be made in three areas: people, places, scenes and things.
The following are possible methods of illustration:
Drawing and painting, sculpture, mural, diorama

Here is your first list of suggestions:
PEOPLE: Frodo, Merry, Pippin, Sam, Strider, A Black Elder, Gandalf, Tom Bombadil, Goldberry, A Barrow Wight
PLACES: Hobbiton, Bag End, Crickhollow, Old Forest
SCENES: Old Man Willow attacks the hobbits, adventure with the Barrow Wights

ET CETERA--some other ideas

1. Write and "age" the poem of the one ring.
2. Write the history of the one ring in your own words and "authenticate" it.

SOME THOUGHTS AND CONCEPTS TO PLAY WITH

1. Time construal

Time is construed in a very different way in Middle Earth. The aging of Men and Dwarves is like unto our own aging as opposed to a dog or cat. How might this affect the perceptions of beings in Middle Earth? Consider the case of the Elves. What might one's view of life be if one were immortal? What advantages would this bring a person? What problems would it create? What effect does it have on Tolkien's Elves?

2. The Hobbit in all of us

When you get right down to it, don't we, human's today, really resemble and identify with hobbits? The "Men" of Middle Earth seem more noble and medieval than we do. The Hobbits seem to be more like us. Most of us would rather stay at home than go on "adventures" especially if they're dangerous. Don't we all like giving and receiving presents? Fireworks? Bright colors? The machine world we live in is uncomfortable for most of us. Just where does that quarter go when you put it into the Coke machine? Simple tools, a simple life, the "good old days" close to the earth seem to be frequent themes of humans today.

3. If we are Hobbits, then why does Tolkien make the Hobbits so small?

Think about the world at large. Compare yourself to the entire population of your city, state, country, the world, the universe. How tall do you feel? Perhaps 2-4 feet? We, like Hobbits, must grapple daily with a world that is bigger than life and in which we must survive in spite of our size.

4. Life in different dimensions

An interesting approach is to look at the different "dimensions" various beings seem capable of living in Middle Earth. Here is my view of what they are:

First dimension--Largely physical in nature. Hobbits, dwarves, and some men live in this dimension in Middle Earth. Their mental capacities are not 'forces' in their lives. Work and accomplishments are primarily made through physical means. Learning is limited and is slow.

2nd dimension----Physical/mental. Elves, wizards, and Ring-wraiths live in this dimension. Much of their power is mental. (E.S.P. and telepathic in nature). They can and do exist in a physical sense but use their mental abilities to accomplish life work as well. Learning is quick and vast.

3rd dimension----Mental/ethereal, non-physical. Sauron, Balrogs, the Valar live in this dimension. While capable of taking physical shape, they accomplish all work through mental non-physical life forces, beyond the comprehension of man. They exist primarily as life forces beyond physical comprehension. This is why the ring is so important to Sauron. Much of his life force is placed therein.

CREATING A MODERN EPIC

Barbara J. Knapp, Ketchikan ALASKA

After completing the reading of "The Odyssey" in the literature anthology, my ninth graders were charged with the responsibility of creating a modern epic. The following is the legend and the assignment. Each group was given a section of the journey to cover, necessitating some library research of specifics.

CHARACTERS: The Olympic Team (American winners)

OBJECT: To return the Olympic flame to Mount Olympus

TIME: 2000 A.D.

POINT OF DEPARTURE: Outer Mongolia

WORLD STATUS: Russia, the United States, West Germany, East Germany, England, France, China, Japan, Africa split into 3 powers, and Brazil are all holding nuclear power, destroying the world power structure.

RESULT: World anarchy

LEGEND: In 1988 Russia hosted the Olympics, forcing the United States to refuse participation. By 1992 the event had come under Communist control. By virtue of the strength displayed by Russia on one side, combatted by China on the other, Outer Mongolia found itself independent of either rule. Therefore, the year 2000 A.D. found this controversial country the site of the Olympic games. The non-Communist world, led by the US, cautiously re-entered the athletic competition. For the Communist nations, the outcome was catastrophic--the US swept the games decisively.

By this time, the Olympic flame remained the only important symbol of world peace. Led by (you name the hero), the US winner of 10 gold medals, including the decathalon competition, the American contingent decided that the flame must be returned to its point of origin, Mount Olympus.

Our story begins in the Vatican, with your hero relating the adventures encountered since leaving Mongolia. The problem of Albania, the last remaining Communist bloc between Italy and Mount Olympus, must be overcome.

ASSIGNMENT: Your group of 4 people is responsible for picking up our hero in _____ and transporting him/her to _____. Develop complicated situations and dangerous episodes, keeping the reader in suspense. Remember this will be epic prose, using colorful epithets to enhance the episode. Final copy will be read by someone chosen to relate your part of the epic.

MYTHOLOGY GAMES

Mary Eberling,Federal Way WA

After an introductory unit of mythology, there are several learning games that junior high students seem to enjoy. Of course, you can adapt these to suit your situation.

WHO AM I?
The name of a different mythological character is pinned to the back of each student in the class--without the student seeing whose name he is wearing. The task is to ask questions of the other students (only yes or no answers allowed) in an effort to determine the secret name. After a student feels that he has enough information for a correct guess, he checks with the teacher. A correct identification the first time earns the maximum number of points, with a reduction of points for each additional guess needed.

MEET THE PRESS
Students dress up as various mythological characters and are interviewed by other students posing as journalists. This is a perfect opportunity to use your school's VCR and camera. The kids love it!

MYTHOPOLY
I have made large game boards out of tagboard, and sectioned them off with squares similar to a commercial table game. Using dice to determine the number of squares to move, players move around the board, with the object being the first one to reach the Elysian Fields, Some squares are simply safe, resting squares. Others have pitfalls--e.g. Cerberus, the Stymphalian Birds, etc.--which require the player to move backward a specified number of spaces. Similarly, some spaces have rewards--Diana, Ceres, Etc.--and instruct the player to move forward. In addition, there are various "Fates" squares, with accompanying cards(similar to Chance and Community Chest) which bring good luck or bad luck to the player.

MYTHO
Students use tagboard cards modeled after Bingo cards, with names from mythology in each square. The teacher reads off descriptions of the characters; the students must recognize who is being described, and locate the name on the card. For example, Zeus could be described as "Father-god," or "Husband of Hera." The appropriate award for the winners? What else--a Mars bar!

EDITOR'S NOTE: Although Mary devised these for Greek mythology, they can obviously be used as examples of the kind of games students can devise for various types of folklore or fantasy. Alice's adventures, for example, would make a fascinating Mythopoly (Monopoly)game; Bilbo's companions and foes would make interesting parts of a Mytho (Bingo) game.

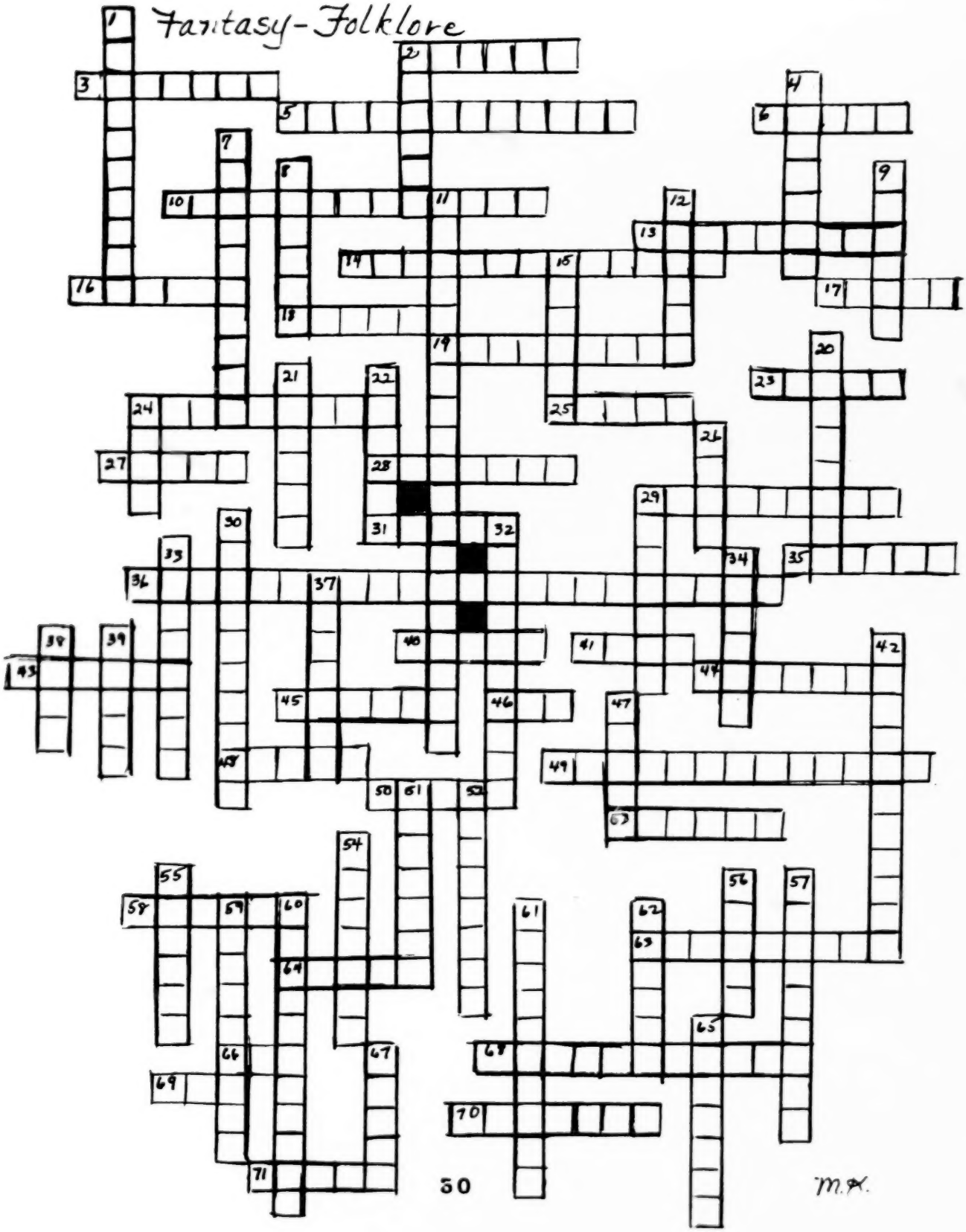
ACROSS

2. The twins
3. Attribution of an innate soul to natural phenomena and objects
5. Belief, practice or rite unreasoningly held by faith in magic, chance or dogma
6. Supernatural being in folklore, represented as a tiny person with magical powers
10. Hunting water with a hazel stick
13. Right-hand man of 50 across; often confused with him
14. Apparitions of living people; doubles
16. Art that purports to produce supernatural effects
17. The ram
18. Language spoken by gypsies
19. Holiday of witches
23. An atypically small person
24. Parisitic plant venerated by the Druids
25. Fortune telling cards
27. With 38 down, a folklore hero who dwelt in the forest
28. Mythical relative of the horse
29. Saint remembered on Feb. 14
31. Guardian _____
35. Fabulous monster, gigantic winged reptile with lion's claws
36. ESP
40. Characters of secret writing used by ancient Germanic peoples
41. Fabled maneating giant or monster
43. Band of the celestial sphere
44. May be used as a synonym for 7 down
45. Unverifiable popular story handed down from the past
46. An evil spell, curse
48. Small, mischievous fairies
49. Changing from one form to another
50. Lucifer
53. The bull
58. The fishes
63. Study of heavenly bodies to predict influence on human affairs
64. Nomadic people from India
66. Carnivorous mammal attributed with supernatural powers; often used as 20 down
68. Noisy or mischievous ghost
69. The lion
70. Mythical bird that consumed itself by fire and rose from its own ashes after 500 years
71. Board used with a planchette for obtaining messages in spiritualistic seances

DOWN

1. folktale heroine who lost her shoe
2. Protection against vampires and such
4. Female spirit in Gaelic folklore believed to predict a death in the family by wailing
7. Black magic or sorcery; ancient religion
8. Reputed king of the Britons, 6th century
9. Grotesque elf or sprite said to work mischief or evil
11. Where good Indians go when they die
12. Magician, friend to 8 down
13. To __ or not to __
15. A disembodied spirit is (2 words)
20. Companion of a witch or wizard
21. One thought to have powers of communicating with spirits of the dead
22. To look at her turns your face to stone
24. Its influence is said to cause madness
26. If you spill some, throw it over your shoulder
29. Dracula was a _____
30. People capable of assuming the forms of wolves
32. An elf of Irish folklore
33. Freeing from evil spirits
34. Religious cult of African origin
37. Glance which may cause misfortune
38. See 27 across
39. The scales
42. A kind of insanity which produces 30 down
47. Legendary manlike being of enormous size and strength
51. Forerunner of chemistry, pseudoscience which tried to turn base metals to gold
52. The water bearer
54. Scorpion
55. Symbol of infinity
56. The virgin
57. Telling fortunes from lines, marks patterns on the hand
59. The sea goat
60. The archer
61. Study of the occult meanings of numbers
62. The crab
65. Fabled creature of the sea, half woman, half fish
67. _____Claus

Fantasy-Folklore



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